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COLLEGE ART JOURNAL

SPRING
1954

Volume XIII, Number 3

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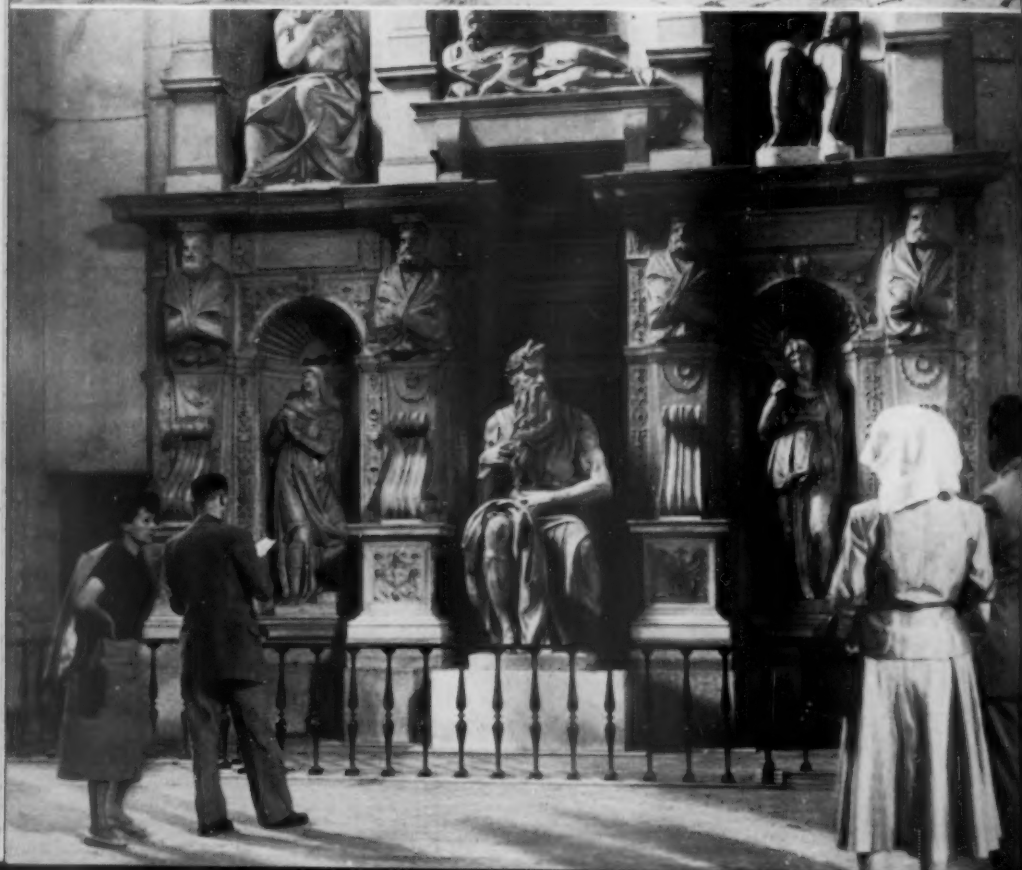
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Volume XIII

SPRING, 1954

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A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA



SUMMER TRAVEL FOR STUDENTS

With the approach of summer many of our readers are making plans for travelling in Europe. This is a travel happy age, as Otto Brendel says. And no group profits more from this happy occupation than the art students. Every one of them ought to be able to go, not only those who can afford it but also those who can't. Then too there is the question of how best to use the limited time. In the section which follows Marian Davis discusses the problem of travel funds for students who can't pay their own way, and Otto Brendel introduces a relatively new phase of our profession: the credit course for study during travel. With a feeling of nostalgia I type these comments while others are pondering over their Baedekers. The other day Robert Goldwater, who spent last year in Paris with his wife and children, mentioned the

tremendous change the private motor car has introduced into European travel, by making easily accessible all the former out-of-the-way places. Yet it is more than sentiment which causes me to treasure memories like the long dusty bus trip to Saint-Savin-sur-Gartempe or the hazardous approach by Model T diligence to Delphi. One saw fewer monuments in those days but sometimes the impression was more lasting. Of course the guided study group has its advantages notwithstanding streamlined transportation—and, we assume, freedom from hazards—but let us hope that some of the impecunious students for whom Miss Davis pleads, will have the courage to get a rucksack and a pair of stout boots, and see Europe the way the wandervögel used to.

FUNDS FOR STUDENT TRAVEL: CRITICISM AND COMMENT

In the field of teaching the fine arts the need for travel is greater than in many other fields. Just as in the study of foreign languages there is no substitute for residence in the country where the language is spoken, so in this area there is no substitute for the examination of original works of art. Photographs, slides, film strips, movies, and colored reproductions help. But nothing can take the place of the original.

Certain aspects of a work cannot be imparted by a reproduction of any sort.

For example: scale. One can learn the dimensions of a building, or listen attentively to a report from someone who has seen it, yet one cannot possibly evoke the real experience, for it is something physical. One must measure a building with one's own feet, or in relation to one's own size in order to feel the impact of scale. The largeness of Rome and its palaces, squares, and fountains, cannot be sensed effectively by anyone who has not been in Rome, and the same can be said of a skyscraper or a New England cottage.



Above: Students in courtyard of Versailles Palace. Photograph courtesy of French Government Tourist office.

Below: Michelangelo's "Moses," from Tomb of Julius II, S. Pietro in Vincoli, Rome. Photograph by Sam Falk, courtesy of "The New York Times."

Another quality which cannot be communicated by photography is the effect of the changing viewpoint. To understand a building one must see it at a distance, if it is visible from far away, and then gradually move up to it to see how it changes in that process, how towers and buttresses lose their importance as the doorways gain in dominance, how the decoration gradually comes into focus, and how the least details finally become visible. If the building is crowded in among others, one should be able to register that fact, and to see how a partial teasing view may add to the dramatic effect of the whole façade when it finally does meet the eye. How can one imagine the complex spatial quality of a work of architecture if the evidence is limited by the photographer to a single viewpoint or to a series of viewpoints?

Something else a photograph leaves out is environment, especially in the case of objects which are *in situ*—the total environment, the light, the climate, the look of the countryside, the character of the people, all the factors of the environment which may contribute to an understanding of the object because they entered into its creation. How unreal a Romanesque cloister looks when rebuilt in an art museum! Even a modest Greek Revival residence in upstate New York needs its local setting in order to be fully appreciated. As for the baroque sculpture of Mexico, it often seems grotesque in art exhibitions, yet in its own environment it appears as an integral part of Mexican culture. In short, the observation of original works of art whenever possible in their original settings adds enormously to one's understanding of them.

In general everyone recognizes these advantages of travel—the students no less than their professors. Yet many students—often the best ones—cannot afford to travel on their own resources. In order to discover whether anything further can be done to improve the situation, it might be helpful for us to examine—and perhaps cast a critical eye upon the existing funds. A number of funds are available

to students who wish to study abroad. The Fulbright awards have been of assistance to many students and will continue to be of great value to future teachers. The Marshall scholarships for study in England have come into being this year and will no doubt help to fill the void. There are also special funds allocated by a number of institutions for foreign travel. At least one agency, the Sita-Adventure Trails Inc., gives summer travel scholarships to qualified applicants, and perhaps there are others which do likewise. The Institute of International Education administers special scholarships and does much to encourage study abroad. The Cooperative Bureau for Teachers offers special transportation rates for teachers and teacher candidates. There are undoubtedly other sources of funds, but, not enough to affect the situation markedly.

Moreover, in spite of the existing opportunities, there are too many impediments. In the first place, the funds are not adequate to the needs. The Fulbright awards and Marshall scholarships do not stretch far enough, nor do the others—neither the national nor regional ones. Many local institutions have no funds whatsoever to provide for student travel even to an art museum in an adjacent city. Usually the schools and colleges which lack funds for travel grants also have no art museums, no adequate provisions for travelling exhibitions, and often no city museums in the immediate vicinity. The only original works of art which the students can see are a few examples in private collections and contemporary products of local artists. Good as these originals may be they can hardly provide the student with a broad experience of works of art. Secondly, the funds are usually reserved for students at the graduate level. This is not true of some of the summer travel scholarships, but it does hold for the Fulbright awards, the Marshall scholarships, and many others.

There are often rather strict geographical limitations imposed on the recipients of awards. Fellowships are designated for study in Italy only, or for the British Isles

only, or for France only, etc. It is difficult for one to pursue study beyond the modern borderlines of countries, which borderlines art has not always respected. Many geographical areas are seldom included in grants, such as Portugal, North Africa, and Ecuador.

There seem to be few opportunities for summer travel even in the United States. I do not know where a student might apply for funds to study at first hand the colonial architecture of Virginia, the oriental collections in New York and Boston, or the galleries in Washington, D.C., and yet many students from Texas, Colorado, or California, for example, cannot afford the expense of trips to distant localities.

The geographical limitations placed upon most of the travel scholarships, while quite reasonable and understandable, often serve as a barrier for their effective use. A student may wish to study in Italy. Because the quota for Italy has been filled, he is offered a chance to go elsewhere but not to Italy. That is quite just. But what may be accomplished in Italy may not be accomplished in Germany or Sweden and he therefore refuses. A less good candidate goes to Germany or Sweden and one of our best students stays at home. Another student may wish to familiarize himself with European art in general, not with just Italian art or French art or Spanish art. He needs a broad background to substantiate his selection of a special field of interest. He does not wish his special field to be determined by the circumstances of the moment, almost by accident, as though by the flip of a coin. And yet he must select one country in advance of his experience of it or of any other country. A third student may wish to specialize but not along geographical lines. He may wish to study fortifications in Latin America, not just in Mexico, not just in Cuba, but throughout Latin America. A scholarship to Mexico will help him do part of the work but the remainder of it must wait on successive single opportunities in other single countries. There may be good rea-

sons for existing limitations, but there should be more funds which allow for flexibility.

Another problem: the funds are usually assigned in connection with a specific research project. Even at the graduate level, this is often a deterrent, since many students, aiming at a broad and comprehensive understanding of art history, have resisted specialization and are not in a position to outline a specific project.

The requisite of a specific project of study is advisable in the case of well advanced students or postdoctoral applicants for funds. One may expect specialization in the later years of the training period. One can even expect a project of study at the undergraduate level, but it should not be too specific. It may nonetheless be quite a serious one which may be effectively pursued. A reasonable project for an undergraduate or for the early career of the graduate student is the study at first-hand of as much Italian art as he can cram into the time allotted. A more liberal attitude in the judgment of applications should go a long way to improve matters, although it is obvious that vastly increased funds must become available if we are to meet the need.

In conclusion let it be said that this is by no means a selfish professional demand. If the study of the fine arts has any validity, it must apply to all people, not just to specialists in the field. If a student majoring in art receives a travel fellowship and uses it wisely, it will be of value to him and to all his associates quite apart from its practical value in increasing the fund of factual information or increasing his vocational opportunities. If greater understanding of people and their environment is the basic aim of a liberal education, extensive travel and familiarity with humanity as revealed in art are to be held at a premium. We must find some way of affording them for we can hardly afford to do without them.

MARIAN B. DAVIS

The University of Texas

TRAVEL COURSES IN ART

I. The General Situation

From the mediaeval pilgrimages grew the first guidebooks dealing with the "Wonders of Rome." Artists, too, traveled in order to see art in places other than their home towns, more frequently so since the Renaissance. The seventeenth and eighteenth centuries conceived of the idea that traveling was part of a polite education—a nobleman's or a gentleman's education—and thereby created the type of the sightseeing tourist and his standard itinerary, called the Grand Tour. In the diaries of these gentleman travelers art became an habitual item, frequently mentioned, though it had to share its place of interest with a variety of other studies and divertissements. More specifically, at this point, the education of artists began to follow the same course. The continental journeys of Rubens and Van Dyck in many ways resemble those of the traveling cavaliers of their time, only that their emphasis was more exclusively on art. From then on the foundation of Royal Academies, mainly the leading academies in Paris and London, did much to standardize the courses of training for young artists, and to establish a list of famous works of art which a well-trained artist was expected to know and study. This trend developed especially in the countries north of the Alps, which felt so strongly their indebtedness to Italian art. In the course of this development academies for foreign artists came to be founded in Rome, and their number increased during the nineteenth century. In many ways, the training at home became a preparation for future travel.

With the institutions of higher learning the teaching of art and even the history of art was of much more recent date. This probably is the chief reason why our universities and colleges kept aloof so long from travel programs as a means of training. Traveling, while held to be desirable in principle, was mostly left to private initiative. Only in very few

academic fields were fellowships available, earmarked for travel or residence in a foreign country, such as those offered by the American Academy in Rome or the American School of Classical Studies at Athens. Travel courses which earn academic credits are an even more recent innovation; by and large, they are still much the exception. The difficulty of organizing such courses and establishing proper standards for academic work done in this manner is mostly to blame for the delay. As yet there is no tradition on which to build; and the questions which arise from academic travel, when such programs are attempted, must be answered by improvisation and many times, rather haphazardly. Then there are business interests and organizational problems, which obviously reach beyond the ordinary scope of academic administration, geared to meet the problems of conventional classroom teaching. The doubts in the minds of many, regarding the usefulness and desirability of such programs, have not yet been completely resolved. Nor can they be resolved unless the academic institutions take a hand and set up travel curricula as a regular part of their own work. For, different from ordinary commercial tours—even those with well qualified guides—these programs must be designed for definite purposes, devised in accordance with the needs of each academic field in which traveling can be a means of instruction, and they must be kept independent from the interference of outsiders.

II. Aims

Not before the current decade has the interest in academic travel—that is, travel as a means of instruction—begun to attain sizable proportions. In that respect, colleges and universities have only been following the general inclination of this travel-happy age. There are, of course, not a few fields of college training in which travel, either within our boundaries or abroad, will form a useful addition to

lecture courses and library studies. However, few branches of instruction are so much in need of a travel program as the field of art and art history. Of course, art tours for better or worse have for a long time been offered in the commercial tourist trade, but quite recently they have begun to appear in the rapidly increasing list of academic travel projects being put out more or less on a trial and error basis.

Indiana University can claim to be a pioneer in the field, for several years ago it added to its annual summer program a European art tour for college credit. By now sufficient experience has been accumulated to draw a few preliminary conclusions. Leaving aside for the time being the practical problems which arise from the administration and organization of these programs, I should like to set down a few observations regarding aims and methods.

In the teaching of fine arts, travel is practically the only remedy for one of the most painful shortcomings of the lecture course: the almost total reliance on lantern slides and book illustrations, as a means of presenting the material to students. Many of us work in places where not a single example of original sculpture or painting is accessible within a radius of many miles. We speak to students, many of whom have never seen a painting of any merit nor a piece of sculpture, other than the local civic monuments or specimens of architectural decoration. All of us day after day refer in our lectures to the capital monuments of art, milestones of our intellectual heritage; yet very few of these works of art can be seen within this country. Those which can be visited must be seen in museums remote from the place of origin and the context of social life for which they were created. No example of monumental architecture prior to the eighteenth century can be studied here. Nearly all important monuments of architecture except the contemporary and near-contemporary, are found abroad.

The inescapable result of this condition is a feeling of unreality which mere words can hardly relieve, let alone remove. Yet

if a knowledge of art is the aim we want to achieve, we must not forget that for us the works of art are not a mere illustration or marginal matter, as for instance they might be in courses of history or literature. They, themselves, are the objects of our teaching.

Up to a century ago, training in fine arts used to be undertaken with the aid of engravings and casts, but no one really expected this to be more than preliminary instruction. Actual contact with the works of art named or shown was the ultimate goal. Today with the wealth of photographs so freely available it is easy to lose sight of the preliminary character of our lecturing, especially since in most cases the lecturer himself is probably familiar with most of the originals which he is trying to explain. However, to the students in our classes the art we want to present consists of slides and photographs only. It is difficult for them to remember that after all, slides are mere substitutes, and that works of art do actually exist elsewhere, in definite places and in real surroundings. It seems to me that in our field this must be the primary aim of all student traveling: to remove the feeling of unreality which stems from the student's remoteness from the actual object, and instead to establish a degree of experience with real works of art, by actual contact and presence.

III. *Methods*

In my experience the best means of achieving this goal, of restoring a feeling of reality to our dealings with works of art, is by way of lecturing on location.

Travel in itself is not necessarily educational. And this holds not only for tours but for all kinds of travel—especially when travel time is limited to a few weeks. There are several reasons for this situation. The most important, perhaps, is a psychological factor inherent in modern conditions. Our contemporary culture in so many ways tends to educate the individual to a passive attitude. The audience of a movie theater or a television show remains completely passive, enjoying a kind of imaginary action by a process of

empathy—the imaginary identification with the events and catastrophes passing on the screen. Likewise, the traveler may sit back in his coach or airplane, while cities, people, and countries move past his window. This kind of tourist participates as little in this process as does his luggage. Anyone who has seen traveling groups in action will be ready to believe the story which appeared in the papers last year, about a man who inquired of the concierge of his Florentine hotel about trains to Florence. "Why," the concierge said, "but you are in Florence, sir." The man showed surprise. "I thought I was in Rome," he said. "I even have a street map of Rome which served me very well during the last few days."

Here, then, is where the task of the academic lecturer begins. From the start of the tour he must endeavor to counteract this passive attitude, and to create in its place "a climate of perception." After this preliminary barrier has been overcome—and it can be done quite easily—then he must make sure that even within the crowded schedule most tours are bound to follow, the feeling of reality is not lost to his audience.

He must also give information. This aspect of his instruction is not fundamentally different from lecturing at home. Nevertheless, the specific conditions in which he lectures will necessitate, in most cases, slight changes of technique. Traveling students cannot go back to their books in order to fill in a gap of knowledge or refresh their memories. Collateral materials such as illustrations of other works of art for comparison, can rarely be introduced. Lecturing must concentrate much more on the individual monuments at hand. The facts mentioned and explained must be more carefully selected and much incidental information must be suppressed, in order to keep a degree of freshness and interest alive in a group which for weeks moves from place to place and is confronted with something new, sometimes, almost every hour of their working day. Intellectual fatigue must be avoided at any price. Sometimes local guides can be helpful to relieve the monotony which comes

from listening to one lecturer only, day in, day out. In Europe these guides are often quite well informed, but they tend to tell too much detail. The ordinary guide books, likewise, frequently offer too many details, too little coordinated. Nevertheless, the use of guide books should be encouraged. They can be read in free hours or at home, when the tour is completed. Then they do no damage and, indeed, can be useful. On the spot, however, the accumulation of too many unrelated facts is bound to confuse, especially when the visitor is entirely unfamiliar with the place and hardly has the time to get acquainted properly. All in all, the time element should be carefully considered. Within a given time the human mind absorbs only so much.

For these reasons, the lecturer who wants to introduce a group of students to new countries, new places, and works of art which his audience faces for the first time, will have to limit himself to a rather strict selection. He should decide beforehand, in what places and before what monuments he wants to address his group. Once these decisions are made, however, he should take the time needed and lecture not very differently from his ordinary style of teaching, without undue haste. As the tour progresses, he can increasingly rely on the memory of things already seen, and a more vivid experience on the part of his audience than most lecturing at home can ever achieve. In this way, by proper selection and procedure, a context of meaning and personal experiences can be built up in the audience, which makes it easy later to fill in details and to remember relevant facts.

IV. *Levels of Instruction*

Most student tours must be planned for audiences visiting the places and monuments to be seen for the first time. In other words, they must be planned for beginners; they form the equivalent of an introductory course.

For students of this type, a comparatively comprehensive itinerary recommends itself. Those who show further interest will benefit by their experience in later academic work. In most European cities it

is advisable to concentrate chiefly on open-air objects, especially buildings. These are the monuments which the students must see first; they are also the objects which are least understood from photographs. The same is true of painting and sculpture in an architectural setting, like the Sistine Ceiling or the Medici Chapel.

In larger cities like Rome, the chief monuments can be visited in at least an approximate chronological order, if adequate transportation has been provided for: the ancient monuments one day, mediaeval churches another, and so on. Likewise, in London it is best—and it greatly helps the student's sense of orientation—to see first the parts preceding the Great Fire of 1666, then the buildings of Wren and subsequent periods, afterwards. By planning the visits of large cities in this manner, a much better grasp of the essential facts can be achieved, by instilling in the group a feeling of active search and meaningful context. Even if occasionally certain places must be revisited, the time is not wasted.

Museums, on the other hand, offer quite different problems. Only the really important ones should be visited at all. A comprehensive introduction to the general character and significance of the collection, given at the beginning of the museum's visit, often proves helpful. There is no denying the fact that conditions for lecturing in great public galleries are often not very favorable. If our art exhibits are crowded to capacity, which is now often the case, we may consider this fact as an encouraging sign of interest. Nevertheless, one may sometimes wish for a more restful atmosphere, more conducive to quiet concentration, than the great museums frequently afford. Again, the only possible procedure is strict selection. One will have to pass by many good things, in order to have the time and to save the interest of a group for those objects which one really wants to show. In turn, those paintings and sculptures which the lecturer wishes his audience to know, must be explained in some detail. The loss in quantity of works of art shown will be more than outbalanced by the direct impact of a few

real works of art of importance, which no slide or photograph can replace.

In concluding, I should like to mention briefly one aspect of this proposition, instruction in front of original works of art, which so far has received far too little attention. It isn't true that only beginning students need this kind of instruction. Many of the difficulties mentioned here, as stemming from insufficient contacts with original art, are just as vividly experienced by the more advanced students as long as their work must be based on photographic reproductions only. It is just as desirable that we devise means to meet the needs for combined travel and training of the advanced students, as of the beginners. Only because these needs are different in some other respects, a somewhat different approach is required in their answer. I wish especially that in the future academic groups could be assembled on a graduate level. The itinerary should not be as comprehensive as for beginning students. Travel on this level should rather concentrate on limited areas of importance; for instance, France or Italy. It would probably be better for this purpose to set up headquarters in one centrally located place, from which interesting towns and monuments could be easily visited, by way of excursions. Lecturing might be in part or perhaps entirely replaced by more cooperative forms of study, in the seminar fashion. Even those graduate students which we now send abroad on their own, with the support of various fellowships, might well benefit from such an opportunity if it were made available to them. For their main problem is not basically different from that of the beginners. They also must learn to conquer that feeling of unreality which comes from dealing with art exclusively, or almost exclusively by way of photographic reproductions. They must revise their standards of experience; they, also, must learn to face a work of art, not as a phantom such as the reflections of a lantern slide on the screen but as a thing of reality.

OTTO J. BRENDL
Indiana University

SUMMER TOURS TO EUROPE

American Express Co. *American Artist* Grand Art Tour. Clarence Brodeur, conductor. June 23-Aug. 30. S.S. *Independence* east. S.S. *Constitution* west. Tourist \$1699. Cabin \$1799.

American Express Co. *American Artist* Student Art Tour. W. Doug Duncalfe, conductor. S.S. *Atlantic*. Tourist \$1199. First \$1397.50. Air-Tourist \$1390.

American Express Co. *American Artist* Graphics Tour. Eugene M. Etlberg, conductor. May 19-June 23. East S.S. *Queen Elizabeth*, cabin. West TWA Air Tourist.

Brownell Travel Bureau, Birmingham, Ala. Tour # 82. Prof. A. Reid Winsey, Head, Dept. of Art, DePauw University, conductor (11th year). 1-3 sem. hr. credits. June 28-Sept. 12. S.S. *Zuiderkruis* east. S.S. *Groote Beer* west. \$1500. Tour 922. Illinois Wesleyan. Conductor: Rupert Kilgore, Director School of Art, I.W.U. June 8-Aug. 20. Quebec, small east S.S. *Arosa Klun*, small west S.S. *Arosa Star*. \$1295.00.

Bureau of University Travel, Newton, Mass. Numerous seminar tours to Europe. Leadership Louis Lord and others, including art historians Edward S. Peck (University of Southern Calif.) and Seymour Slive (Pomona College). Tour A, June 8, Montreal, to Aug. 23 (N.Y.) S.S. *Empress of Scotland* east. S.S. *Independence* west. \$1830. Credit Course in Art; An Introduction to Italian Art. Prof. Joshua C. Taylor, University of Chicago. 6 weeks. \$1185 (tourist class steamers) plus \$180 tuition. Spanish Art. Prof. James L. Gilbert, University of Chicago. 6 weeks \$1040 (tourist class steamers) plus \$180 tuition.

Cooperative Bureau for Teachers. 1776

Broadway, N.Y.C. Transportation only. N.Y.—London and return. BOAC—east June 19, July 3, July 10; west Aug. 16, Aug. 30, Sept. 30. Members round trip fare \$389.

General Tours, 595 Madison Ave., N.Y.C. Miami University Summer Session, Oxford, Ohio. Prof. George C. Grosscup, Jr., lecturer, credit optional: July 3-Sept. 3. Ship not announced. \$995. General Tours offer 9 other student tours to Europe between \$795 and \$1987.

Indiana University Summer Session, Bloomington, Indiana. Fourth Annual Tour to Europe. Lecturer: Prof. Otto J. Brendel, History of Art, Indiana University. 3-6 sem. hr. credits. July 10 (New York)-Aug. 27 (Montreal). East S.S. *Saturnig*. West *Empress of Scotland*. Cabin east, tourist west \$1210; cabin east, first west \$1306; round trip first \$1351.

Intercollegiate Tours, 419 Boylston St., Boston. Conductor, Prof. Eugene McFarland, Head, Dept. of Art, University of Wichita. June 29-Aug. 20. M.S. *Georgie* (one-class) \$1341.

Lafayette College, Easton, Pa. Prof. J. T. Tarbell. 3 tours to Europe. \$882 to \$1395.

Lloyd Cousins, 2342 Ashland Ave., Evanston, Ill. Prof. of Comparative Arts, National College of Education Tour of Music, Art, Drama. 6 credits. June 16-Aug. 17. S.S. *Queen Elizabeth*. \$1496.

Schilling Tours, 722 Second Ave. So., Minneapolis, Minn. Tour of Living Art. Conductor, Professor Donald Torbert, University of Minnesota. June 16-Aug. 11. S.S. *Queen Elizabeth* east, S.S. *Queen Mary* west, or TWA air tourist. Prices (cabin) \$1793, tourist \$1690, air tourist \$1828.

SUMMER SCHOOLS ABROAD

Fontainebleau School of Painting, 122 E. 58th St., N.Y.C. Write for information.

Guadalajara Summer School. Prof. Juan B. Real, Stanford University. June 28-Aug. 6. Courses in art for 9 credits. Tuition and board, \$220-295.

Instituto Allende, San Miguel De Allende, Guanajuato, Mexico. Summer Workshop in Mexican Crafts June 14-

Aug. 27. Tuition, \$40 monthly. Room and board, \$2.50-\$5.00 daily.

La Napoule Art Foundation, Alpes Maritimes, France. Inquire at Suite 2715, 120 Broadway, N.Y.C.

Mexican Art Work Shop, Taxco. Prof. Frank Kent, Syracuse University. July 10-Aug. 14. Tuition and board \$300—except four days in Mexico City.

ARTS OF THE BIRDS AND BEASTS

Clay Lancaster

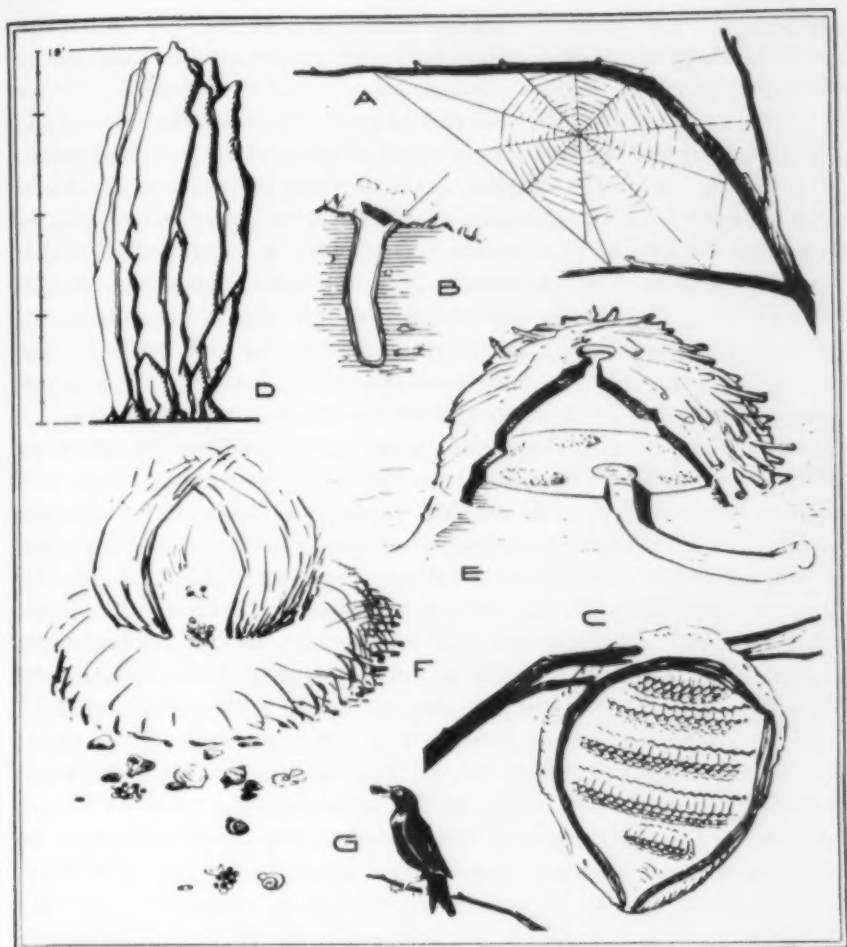
IT IS generally assumed that the arts came into being several tens of thousands of years ago among the Paleolithic people living around the Mediterranean Sea, and whose principal works are to be found in caverns in the Pyrenees in the form of realistic paintings of animals that apparently featured in rites of hunting magic. A few visionaries presuppose a less rude pre-carnivorous culture that may have produced an art on perishable materials of which the cave murals were a late, bold echo. Be that as it may, there are arts of even greater antiquity than these postulated or actual finds, which were fully developed before man had learned to shape stones for his purposes, and which have persevered, practically unchanged, generation after generation down to the present day. Their theories remain sealed in the little minds that have produced them; but much being of a practical nature, they can be fairly well understood by us humans. Reference is made to the "arts" of the lower animals, which bear many similarities to our own arts, in intent, methods, materials, results or rewards—with but a single conspicuous difference that shall be touched upon below.

For the most part the distinction between the arts of the lower animals and those of ourselves is a matter of relativity, a difference not so much in actual kind as in quality, complexity and quantity—the same differences one finds in the arts of various human societies. The phenomenon is in line with the fact that lower animals are less complex than persons, physiologically and psychologically. However, the distribution of the arts upon the animal scale is not according to any set rule. Some birds and even insects have developed higher forms of art than our own near-relatives the anthropoid apes. We find a similarity to such apparent accidents in human history. One need only consider the heights achieved during the Old Kingdom period in Egypt, the fifth century in Greece and Persia, the Shang, Chou, T'ang and Sung dynasties in China, the Gupta period in India and the Romanesque in western Europe, and compare these with subsequent cultural slumps in these respective regions. Or we may contemplate the continued poverty in the plastic arts among certain nomads, such as the Gypsies, whereas the other members of their race remaining rooted in the homeland achieved remarkable results, in this case the glories of Indian medieval art. Of course art is far from the only gauge by which to measure a being's stage of development—if indeed it ever should be measured at all.

One of the most independent of all creatures is the spider. His ugly disposition and cannibalistic habits do not warrant close association; and yet he is a marvelous craftsman, whose fame rests upon his versatility in fabricating all kinds of webs. This achievement has excited the admiration of philosophers from time immemorial, involving, as it does, many elaborate techniques, many mathematical principles, many basic structural processes and refined craftsmanship (Fig. A). A single spider can spin several kinds of silk, each for a specific purpose, some heavy and strong and others thin and weak, some elastic and others rigid, and some dry and others sticky. The common orb web is a triumph of symmetry and artistry. It is begun with guy lines and a framework of radiating cables, which are then braced with a spiral thread starting from the center and attached to each radius as it winds outward. The permanent web is conceived of sticky, elastic threads superimposed as a spiral form from the outside to the middle. Its spinning and laying require considerable care to avoid a tangled mess. The original framework then is removed, and the completed orb is often so perfect that precise instruments fail to detect irregularities. Some spiders, wishing to move to a different locality, climb to the top of a post or other suitable elevation and spin a long strand of silk that slowly floats up into the air. When the breeze catches this thread the spider releases his hold and soars off, perhaps landing hundreds of miles away. He is indeed the rugged individualist, without ties to society or possessions, and at the same time a versatile, admirable artisan.

Mention should be made of the trap-door spider's domicile, an underground chamber snugly lined with silk, with a door made of several layers of the same material, reinforced with particles of soil, camouflaged with moss and plants, and hinged on one side with silk bands, the elasticity of which acts as a spring to keep the door shut (Fig. B). A couple of fang holes on the underside enable the spider to hold fast should a trespasser attempt to force the door open. Sometimes a side tunnel is excavated and furnished with its own lining and trapdoor opening off the first chamber; and here the spider may retire and successfully avoid an intruder unsuspecting of this extra artifice.

The octopus, who formerly was believed to lurk in any crack or cranny provided by nature on the ocean floor, through modern investigation is discovered to be a shy fellow who often builds his own cell composed of a flat roof-stone raised by himself and set upon walls or posts. A curving wall of debris—crab and oyster shells, stones, shards and sea plants—encircling his door-yard can be disturbed by a sweep of his long tentacles and made to



(A) Web of the Common Garden Spider. (B) Cross Section of Silk-lined Burrow of the Trap-door Spider. Arrow indicates Hinge to Camouflaged Door. (C) Cut-away Section of Paper Wasps' Nest Showing the Various Comb Levels Inside Insulated Carton. The Entrance is at the Lower Extremity. (D) Buttressed Storage Warehouse of Australian Termites *Eutermes triodiae*. (E) Beavers' Home with Part of Dome Removed Showing the Vent Hole, Underwater Entrance Tunnel and the Animals' Beds. (F) Bower and Collection of Ornaments in Front Yard of the Satin Bower Bird of Australia. (G) The Bower Bird Holding His Paint Brush. Figs. A, B, C, and E are redrawn from illustrations in G. F. Mason, *Animal Homes*, N.Y. 1947. Fig. D is from F. N. Ratcliffe, F. G. Gay, and T. Greaves, *Australian Termites*, Melbourne, 1952. Figs. F and G are based upon illustrations in John Gould, *The Birds of Australia*, London, 1848, Vol. IV; and *The Illustrated London News*, Aug. 6, 1932 (*Birds that Paint their Bowers with a Brush*), and Aug. 6, 1938.

settle in such a way as to conceal the entrance to his house. We are told that such dwellings are to be found in aggregate communities or small octopus villages.

The creatures that have achieved the most efficient and successful means of cohabitation are the ants, a wide variety of equally excellent social systems having been perfected by different species centuries before the appearance of man on Earth, becoming thoroughly tested and proved through the intervening ages, and making our own fumbblings seem rather immature. The ants' outstanding art form is the dwelling, built or tunneled by a multitude of individuals working as though according to a drafted plan. In Indo-China the *Cremastogaster* ants build a carton nest of paper in the trees, not unlike that of hornets in this country, having many stories of horizontal combs, with galleries between, and enveloped by many folds of waterproof paper (Fig. C). Their building material is masticated wood; and it is noteworthy that it was the entomologists, familiar with insect methods, who first suggested wood pulp as a source of paper to us. The "red ants" of India live in nests that require the use of silk spun by their larvae passed to and fro binding leaves together. But the typical formicary is fashioned from a cheap and abundant material. Ants, like men, are primarily terrestrial organisms, and they build their cities from—and into—the earth. Into the easily worked and flexible soil the ants construct their corridors and many chambers—for the queen, the brood, the workers, for all the pets and cows, as well as for the social parasites that expand their ranks without contributing to the maintenance of the colony.

If socially less remarkable than the ants, the termites are certainly more interesting for their constructions, making use of scientific exposures to light and air, air ducts and air-conditioning, concrete walls, roofs and gutters for shedding rain, buttresses and greenhouse nurseries. The meridian nests of the termites of Australia are oriented to the points of the compass in such a way as to expose the least surface to the intense glare of the noonday sun and to absorb heat when it is lower and weaker. An African genus, *Apicotermes*, leaves tiny holes at regular intervals in the walls of the nest for ventilation, and these are connected with ventilating tubes that must be made simultaneous with the building of the nest. The openings are too small to allow either the termites or a foe to enter. Ventilator shafts also are known to Old World fungus-growing termites, who carefully tend indoor gardens that provide them with sustenance without their having to resort to foraging expeditions. A species in Africa, troubled by the rain, builds an umbrella-shaped cap over its house as a protection against the weather; and a New Guinea termite forms eaves and downspouts to lead the water away from the entrance; while still

another in the Congo fabricates a series of superimposed chevron-like gables to accomplish the same end. In northern Australia the *triodiae* of the genus *Eutermes* (family *Termitidae*) erect tremendous mounds of concrete hardness for storing chaffed grass in a honeycomb of galleries. The core is filled in with clay as the structure grows, the storage bins existing only around the perimeter. Some of these mounds attain a height of twenty feet or more and are of curious shapes, commonly smaller at the base than at the top, and sustained by a series of vertical shafts or buttresses, functioning to all intents and purposes like the buttresses of European cathedrals (Fig. D). It seems little short of miraculous that such insignificant, blind creatures as the termites can be such excellent and accurate constructors, building in straight lines in a given direction, and holding strictly to a set design.

One of the finest of animal structures is the beaver's home, better in many respects than the shelters of a great many primitive human tribes of our own era. The half-spherical dwelling is begun after the beaver has created his pond through construction of an ingenious dam of sticks and tree trunks laid on end toward the pressure of the prospective artificial pond, weighted with stones, and filled with mud. The beaver has lived in a den burrowed into the bank while waiting for the basin to fill; and then he fashions a better shelter entirely surrounded by water. This one-family residence features a dome of mud about six inches thick which freezes solid in the winter, thus becoming practically invulnerable to the beaver's enemies, and has an outer layer of sticks, which gives it a rustic appearance. At the very top provision is made for ventilation (Fig. E). The features of monolithic dome with oculus at the apex present parallels to those of the Pantheon in Rome. The entrance to the beaver house is under water and nearby one finds a series of tunnels extending in various directions for different purposes, such as to the submerged storehouse where succulent twigs and bark are preserved for the animal's winter needs. The mud excavated from this food locker furnishes the material for the dome of the dwelling; and the storehouse has a similar covering of mud and sticks. The principal floor of the residence is about four inches below the waterlevel of the pool, a chamber averaging two feet high and some six across, with smooth walls, and a bed for each occupant made of chewed wood fiber or grass, located around the circumference of the apartment. Such a residence is well built, warm, safe and roomy, fulfilling all of the requirements of good housing with adequacy, clarity and economy.

Not only are animal dwellings provided with fresh air and some with daylight, but at least in one instance use is made of artificial lighting. The baya weaver bird of India, like all weaver birds, builds a hanging nest. His,

however, is a comparatively ambitious affair made of mud, twigs and roots, having not only the usual nest-cavity, but an ornate narrow entry and a spacious lobby. The clever little bird catches tropical fireflies and hangs them up like Japanese lanterns on the interior walls of his living room to provide constant lighting for himself and the other members of his household. He sacrifices his fellow creatures for it, but obtains light without heat, an achievement for which man is still striving.

If it be true that building constitutes the paramount art among animals it must not be imagined that it is for the sole purpose of shelter and nothing else, any more than it is the unique art among them. The bower birds of Australia—of which there are eight species—disprove both suppositions. These birds build a curious "bower" which has absolutely no connection with the nest (which they also have, like other birds) and which exists only for recreation and amusement. If originally devised for courting, the bowers have come to be used exclusively for play; and they are occupied for fully ten months of the year. The bowers are made of twigs and sticks usually set upright and coming together overhead, forming a sort of single-axis nave open at both ends. Some, especially that of the fawn-breasted bower birds, are built on an elevated platform. The golden bower bird is the master builder. Structures by him have been recorded as measuring fourteen by six feet, and four feet in height. Sometimes the bower of this variety is built bridge-fashion on pylons of pyramid-shaped piles of sticks, each formed around a slender tree trunk, the walls of the bower of vine stems ornamented with fern fronds, mosses and bunches of berries. These decorations are a conspicuous feature. The most noteworthy of bower retreats is that made by the satin bower bird (*Ptilonorhynchus violaceus*) of eastern Australia, who not only utilizes a platform but carefully cleans and paves his forecourt with shining bits of mica, bright pebbles, shells, insect wings and other curios, casually arranged according to his whim, his selection of trophies showing a predilection for the bird's own color, which is blue (Fig. F). The ornaments are constantly replaced as they become withered or faded. The satin bower bird is a painter as well as a decorator. He collects charcoal from native hearths, and holding a strip of frayed bark in his beak for a brush, mixes the charcoal with saliva which is forced through the sides of his bill to be spread with the piece of bark (Fig. G). He thus applies gesso or paint to the side walls of his bower. In his little lodge of cruck construction, with its colorful mosaic court paving, the bird dances about with mincing steps and extended wings to entertain his guests, stopping now and then to pick up some choice ornament and place it before another bird, all the while uttering low, humming sounds. Not only,

then, does he fashion a certain type of pavilion for his own pleasure and the entertainment of others, but the bird puts into effect his own code of etiquette for honoring or favoring his visitors.

Dancing entails an expression of the basic feelings and emotions, and indeed we should be surprised if many animals did not engage in it. Some go beyond the solitary display of the bower bird and perform in couples. The waracabras or trumpet birds of the Guineas gather together in an open area in the forest, and two by two the birds step forward to go through a routine that begins with strutting about and prancing, posturing and bobbing their heads, and then develops into a series of acrobatic stunts that include high leaps and somersaults and back flips, drawing forth noisy and boisterous acclaim from the assembled spectators. It is something like our community barn dances, both in the performance and reception it gets.

The purest and most abstract of all the arts is music, by virtue of its independence from materiality. Like dancing it is temporal; but it is not a space art, for although its production depends upon space-occupying instruments, its form does not. Nature bestowed upon animals all three of our most common types of musical instruments—stringed, wind and percussion. The vocal chords of vertebrates are examples of stringed instruments, in which subtle variations of tone are produced through differences of tension regulated by delicate muscles. In birds, sounds are brought about by the passage of air through hollow tubes, as through a horn or flute, the quality determined by the length and diameter of the tube, the pressure of the air, and the position and structure of the voice box with its vibrating disc. Percussion instruments are represented by the drumming of the ruffed grouse or the cicada, the whirring of the partridge, and the rattle of the rattlesnake. The instruments, we observe, are for the most part organically part of the animals; but birds, ants, rabbits, beavers and others transmit sound by means of external objects—all percussion examples, and whether in any wise related to music a moot point. The range of animal sounds often surpasses the reception capacity of the human ear. Many animal calls are purported to attract a mate; but in all the world no form of art exists more exclusively for the sheer joy it gives the artist than in the bird song. The bird sings because life is good, and releases his sentiment through the vibrancy of his song. He is perhaps oblivious of the fact that the magic of his music may bring happiness to others; for the songster sings whether there is anyone present to listen to him or not, without ever a thought of a musician's fee or acclaim. He is, therefore, an artist of the first water, free of commercialism.

* * *

The principal objection man has against classifying the arts of the lower animals with his own is that he considers the former to be produced out of instinct rather than out of conscious effort. However true this may appeal to the human ego, one asks where the one ends and the other begins. Animals are far from automatons, and only the most abysmal ignorance of them can excuse one's relating their activities to those of a metal timepiece. Perhaps such an attitude is solace to man's conscience for the way he exploits and uses animals. The phenomenon we call instinct in animals, by which we account for the fact that birds of any given species build nests all of one type and sing identical songs, can be compared with that which we call style in any given period of our own art history. Is it not that the animals have achieved a universality according to their needs and tastes, from which they have no care to depart? Man, on the other hand, soon tires of his own artistic creations, and periodically seeks new modes of expression. The result is the ceaseless parade of styles, which accelerated to such a tempo during the second half of the nineteenth century that art became chaos. We have been obsessed with the transitive glamour of court and bourgeois art, and have neglected the peasant crafts which, all over the world, have changed very little over a period of centuries. Nor is it limited to folk arts. The small Italian villa of today has not been altered noticeably from the time of the Etruscans. Chinese painting has not undergone an important change in seven or eight hundred years; and the same may be said for practically all of the arts of Tibet. The point is that the continuity in art among animals cannot be attributed solely to instinct any more than it can in human art. Besides, animal methods do change; witness the endless diversity that has developed in ant dwellings as these little creatures have spread their colonies over most of the surface of the Earth, into quite diversified climates and conditions; or of the switch to the sheltering protection of flues in human architecture for the nests of certain swifts, after chimneys first began to appear in America about three hundred and fifty years ago. As with ourselves the survival of animals depends upon their adjustment to change; and adjustment they are capable of in all departments of their lives.

It is our viewpoint that determines our recognition and appreciation of art. When Europeans first entered the Far East they read the "orders" into Indian architecture, which satisfied them, and dismissed the buildings of China and Japan as unworthy of the name of architecture because no orders could be detected. Those so biased against the arts of their fellow human beings cannot be expected to accept the proposition of art produced by animals. One would find more sympathy among savages. The American

Indian undoubtedly recognized some affinity between his own bark or earth-covered wigwam and the home of the beaver. Of course it is only recently that the works of primitives have been taken out of the mothballs of ethnic collections and allowed in the sanctified galleries of art museums—along with the art of minors; and perhaps someday the doors will be open to the animals' efforts as well, although never will primitives, animals or children (unaccompanied by adults) be permitted in to view the exhibits. But it is not merely primitive human art that can be compared to that of animals, some highly sophisticated forms revealing striking similarities. Much of the classical music of India, China and Japan seems to have drawn inspiration from the orchestra of the insect meadow folk. Although Western music requires the resonance of a great, solid concert hall (or masonry band shell) for transmitting the full value (often meaning volume) of the performance, Eastern music is presented, like the bird's song, in the open—or else in a building where everything is in dull tension—and loses much of its delicate flavor when heard inside plastered walls. For architecture, attention may be called to the Japanese tea house with its small dimensions, informality and irregularities, and use of simple and natural materials, in which is conducted a forthright mode of entertainment as unchanging generation after generation as that of the Australian bower birds. And Far Eastern gardening, decoration, and flower arrangement are other arts that bear a relationship to animal endeavors.

Animals are innocent of many of the purposes for which human art is prostituted. They implant very few ideas in their arts, other than what communication is transmitted through vocal expressions. Man uses the arts interminably as a means of propaganda, to convert others to his beliefs and to advertise his wares. No other being is imbued with so much anxiety as man, and he must proselytize in order to reassure himself of the validity of his opinions. His sense of insecurity is manifested in romanticism, where a connection is established to things long ago and far away, an indulgence in archaisms and exoticisms. Man is a history-conscious being. His anxiety comes out again strongly pronounced in religious art, by means of which he seeks to form a link between himself and the Supernatural. But animals are too realistic about life either to romanticize or worship. Moreover, animals have not developed the ego that man so carefully has nurtured, and do not attempt to immortalize themselves through their creations. Intelligence, anxiety and ego are the three factors that loom high in man's consciousness and are responsible for traits in his art that cannot be found to any great degree in animal art.

The outstanding phenomenon in art that is a matter of human prerogative is representation, the creation of the material image, that came into being (as has been pointed out) in the work of the Old Stone Age artists. The next peak of artistic endeavor, that of the New Stone Age—centuries later—inculcated a strong use of abstract and conventionalized design; and art has vacillated between these two extremes ever since. The first, obviously, is the more limited, each succeeding return accomplishing little new that goes beyond mere virtuosity. Abstraction is practically without bounds in inventiveness; it is always finding new ways of arousing our aesthetic response. Nowhere has the design sense been given fuller reign than in mediaeval Moslem art centered in the Middle and Near East, brought about because of religious scruples against creating the material image. Generally referred to as arabesques, in these designs on tiles, glassware, metalwork, inlay, textiles and rugs (and carried over into painting) we recognize a relationship to the geometrical orb web of the little spider. Transported across northern Africa and up into Europe, and eastward through Asia into Indonesia, the influence of the Moslem art tradition was widespread. By comparison realistic art is unimaginative, often—especially in stone carving—an extravagant expenditure of labor for the poor results obtained. Animal arts, therefore, deal less with painting and sculpture than with architecture and decoration; and we are reminded of what Wright said about art being something more than merely having pictures hanging on the walls.

The animals apparently have developed no code of aesthetics. Primitive peoples have no speculation about aesthetics either. Aesthetics developed in the West with the Greeks after Greek art had hit its mark and started to decline. The early commentator Pythagoras lived in the sixth century B. C.; but his ideas about the beautiful were mixed up with metaphysics and ethics, and not generally acceptable to the Greek artists. Plato and Aristotle, who systematized the subject, lived a century after the construction of the great monuments on the Acropolis, at a time when Greek art already had felt the deadly sting of the Hellenistic trend come from Asia Minor. No temple of any consequence was produced at Athens during their lifetime. It seems that when theorizing starts, creativity ceases. Aesthetics in the East came into being no earlier than this. In China it reached its apogee as regards painting in the fourth and fifth centuries of our era, crystallizing in the Six Principles of Hsieh Ho; and if practically all of Chinese painting as we know it is posterior to this critic the seeming contradiction can be explained on the grounds that Chinese aesthetics put in first place the somewhat intangible principle of "spirit resonance"; and artists resorted to the practice of

emptying the mind through meditation in preparation for starting a painting. The agent of meditation separated the function of the critic's rationalization from that of the artist's creativity, the later the more elusive state of attainment. In meditation the artist frees himself from ego and emotionalism, and thus becomes, like the animals, attuned to the collective consciousness of his race, that then manifests itself through him as instrument. It is interesting to note that the painters of the masterpieces of fourteenth and fifteenth-century Iranian art are not known to have formulated any specific rules about painting, even though this does not mean that they had none. And because animals have no art theories certainly does not indicate that they have no art either, the two being far from interdependent.

The list of examples could be extended indefinitely, but from those given in the brief sketch above it should be clear that animals engage in many forms of what we call art. It matters not whether we break down this vast field into the categories of Fine and Applied, Pure as opposed to Functional, or Visual, Auditory and Tactile arts, we find that there are examples conceived by the sub-human species in each classification. Animals have a variety of styles and manners, according to their kind as we according to our nation and period. They work alone or in unison with others, and occasionally employ tools or instruments in producing their arts. Even the scarcity of implements is no adverse reflection upon them. The most highly evolved of Sung painters often soused their heads into a bucket of ink and applied the first washes of their painting with their hair, using then tongue, fingers and nails to achieve desired effects, the while conserving close physical contact with the work undertaken. The animals likewise seem to derive some physio-kinetic pleasure out of their work, that which they fabricate being always a labor of good will. Animal art is synchronized to everyday living; it is an integral part of their lives, a coordinated activity. After centuries of having been led astray by so-called "renaissance" antiquarianisms this has finally been adopted as our own outlook today. Also very contemporary is the avoidance of pictorial realism. When we consider that animal art has remained constant for so many, many centuries, perhaps we should give the animals their full due and recognize them as the perennial modernists. Our present day art is akin to theirs in essence; only it is more involved, in keeping with our more complicated natures.



1. Mary Cassatt, *Young Girl in a Large Hat*, 1901, Courtesy Durand Ruel.
2. Berthe Morisot, *Eugène Manet and his daughter at Bougival*, 1881, Rouart Coll. Paris. Photo Toronto Gallery of Art.



BERTHE MORISOT AND MARY CASSATT

Francis E. Hyslop, Jr.

THE recent exhibition of a considerable portion of the Rouart Collection throughout the United States and Canada gave us our first opportunity to see a significant group of paintings by Berthe Morisot. Her career is comparable in many ways to that of Mary Cassatt. Both women were sufficiently independent financially to paint without having to depend on sales, and to give substantial aid to the Impressionist Movement. Both helped to form important collections of paintings, Morisot by acquiring works now in the Rouart Collection, and Cassatt by assisting the Havemeyers and others in their choice of pictures. In spite of their economic status, Morisot and Cassatt had many obstacles to overcome in establishing themselves as artists, and they experienced more discouragement than anyone would be likely to guess from looking at their works. Not surprisingly, they concentrated on familiar, domestic themes, but Morisot was also interested in landscape—a subject that Cassatt almost never touched. When Berthe Morisot was not painting in oil, she often chose watercolor as a medium; Cassatt preferred print techniques, especially drypoint. Both artists were fond of drawing with pastels.

It is interesting to trace briefly the lives of these two women whose careers converged somewhat in the 1880's and 1890's. Morisot was born in Bourges in 1841; Cassatt was born in Pittsburgh four years later. Cassatt's ancestors had been Huguenots and her mother was attracted by things French. Her parents took her to Paris in 1851, the year in which the Morisots arrived there, and they remained in Paris until 1856, the year before Berthe Morisot began to paint. Guichard, her second teacher, soon warned Mme. Morisot that becoming an artist might be a "catastrophe" for her daughter. And a few years later, Robert S. Cassatt is supposed to have said to his daughter Mary, when she insisted on an artistic career, "I would almost rather see you dead."

In the early 1860's Morisot's love of the outdoors led her to Corot, who

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became an informal teacher. Her association with Corot helps to explain the remarkable feeling for the ensemble and for luminous effect that her early landscapes show. Mary Cassatt came to share her admiration for Corot. By 1864 Morisot's work was being accepted at the Salon; Cassatt was studying at the Pennsylvania Academy at approximately the same time, and finding the instruction unsatisfactory. In order to improve her figure painting Morisot, like so many other French artists, copied old masters at the Louvre, among them a picture by Rubens, an artist Cassatt was to discover with enthusiasm a few years later.

In 1868 an introduction to Edouard Manet led Morisot into the Impressionist circle. That same year Cassatt left America for Europe and began her studies at Parma. Being of an independent temperament, she was almost entirely self-taught and spent more time in churches and museums than in conventional studios. At the Salon of 1869 Morisot was represented only by being one of the figures in Manet's painting, *The Balcony*. One of her own characteristic works, *Mother and Sister of the Artist*, though painted in 1869, was not shown until the following year. Now part of the Chester Dale Collection in the National Gallery, the picture is a good example of her figure painting and shows the growing influence of Manet. She herself seems to have been disappointed in what she was doing at that time and refers to her pictures as "daubs." Among the pictures exhibited at the Salon of 1869 Morisot noted especially a painting by Bazille, who had succeeded in doing what others were trying to do: "to put a figure in the open air . . . [with] light and sun." In a letter to her sister Edma, written during this same period, Morisot gives an amusing account of how Manet came to her studio to criticize one of her pictures, decided to add a few touches, and ended by working on the canvas himself for several hours.

Shortly after the Franco-Prussian War Morisot traveled to Madrid to see the Prado where, at about—perhaps exactly—the same time, Cassatt had begun the study of Rubens that led her a little later to visit Belgium. The year 1874 was one of special importance for Berthe Morisot. She married Eugène Manet, participated in the first Impressionist exhibition, and sat for the portrait by Edouard Manet which is number 22 in the Rouart Collection exhibition—the last in a long series of portraits which had begun in 1869. It was in this same year also that her former teacher, Guichard, wrote to Mme. Morisot urging that Berthe break away from the Impressionist group.

1874 was likewise a significant year in the life of Mary Cassatt. She established herself in Paris where she was to remain most of the rest of her life, and exhibited a portrait of *Madame Cortier* which perhaps owes something to Rubens. Her first appearance at the Salon had been in 1872 when

Carnival Scene, now in the Philadelphia Museum, was accepted. In Paris she became acquainted for the first time with the work of Degas. Later she wrote: "How well I remember . . . seeing for the first time Degas' pastels in the window of a picture dealer on the Boulevard Haussmann. I used to go and flatten my nose against that window and absorb all I could of his art. It changed my life. I saw art then as I wanted to see it." Degas, in turn, seeing her *Madame Cortier* at the Salon, is reported to have said: "That is genuine; there is someone who feels as I do." And in 1874, according to Lemoisne, Degas put down the name of Mary Cassatt in a list of artists to include in the new Impressionist group. 1877 is usually said to have been the year in which she was invited to join the new movement. She was glad to take part: "At last, I could work with absolute independence without considering the opinion of a jury. I had already recognized who were my true masters. I admired Manet, Courbet and Degas. I hated conventional art—I began to live." She first exhibited with the Impressionists in 1879, a date which coincides closely with the beginning of her interest in print making. In 1879 also, Degas, who encouraged her to do prints, painted a portrait of her which was vastly different from her self-portrait of the year before. Lemoisne mentions a portrait that she did of Degas at about this period—a print—though no such print is listed in Adelyn Breeskin's catalogue. Thirty-three years later, in 1912, Cassatt wrote to Durand-Ruel and asked him to sell the Degas portrait quietly: "It has artistic qualities, but is so painful and represents me as such a repugnant person that I should not like it known that I posed for it." In 1879 Morisot had not been able to show any pictures because she had been too much occupied with her young daughter, Julie.

Morisot and Cassatt exhibited together for the first time in 1881, at the sixth Impressionist exhibition (they appeared together again five years later in both New York and Paris). Perhaps it was on one of these occasions that Gauguin said—so it is reported at least—"Miss Cassatt has as much charm [as Morisot] and more force." Morisot was still conscious of being too much under the spell of Manet: "all the time I thought of what Edouard would do with it; naturally that makes me feel that my own effort is all the uglier." Early in the 1880's Eugène Manet wrote to his wife that Miss Cassatt showed an interest in being on terms of closer friendship with the Manets, something that he encouraged. Although their social life brought them together more often, Cassatt's suggestion that they do portraits of each other did not materialize. Both women created salons for the Impressionist painters and for their literary friends. Mallarmé was perhaps the most notable literary figure in these two circles.

In 1885 Morisot, tired of Paris and eager to see "something new in art,"

went to Belgium and Holland, but was disappointed in what she saw. She found Rembrandt's *Night Watch* "bister of the most disagreeable kind." Hals seemed to her "extraordinary skillful, but common." (Some years earlier Cassatt had thought it worth while to do a copy of a painting by Hals.) However, the blonde, fresh tones of paintings by Rubens, seen in Amsterdam and Antwerp, still pleased the French artist. A few years after this trip Morisot seems to have lost her interest in the "new" and, during a visit to Nice, she expressed a decided preference for the old, familiar sights. In a letter to her sister Edma she described her daughter, Julie, running around the narrow streets of the city and concluded with the remark: "I am very content to see that setting again, having little curiosity about new things." She still loved the outdoors, but admitted that, at heart, "women never have an absolute love for the country." In her later years, as her nephew by marriage Paul Valéry said, "the Bois de Boulogne was all the landscape she needed."

In 1890 she wrote to Mallarmé: "Wednesday I am going with Miss Cassatt to see the marvelous Japanese things at the Beaux-Arts." She invited him to go along with them. Cassatt also visited the exhibition with Degas. Many of the Japanese prints in Cassatt's collection, in which Utamaro was especially well represented, may have been acquired at about this time. A year later, in her first one-man show at the Durand-Ruel Gallery, she exhibited her famous set of color prints. She herself wrote: "The set was done with the intention of attempting an imitation of Japanese methods." It was in the presence of these prints that Degas is supposed to have said, "I am not willing to admit that a woman can draw that well." Not long before, Degas had dedicated one of his sonnets to Mary Cassatt, though, characteristically, the poem was not a sentimental one. Previously, Cassatt had worked mainly with drypoint, and it may have been her example that stimulated Morisot, about 1888, to do the eight drypoints which represent her only excursion into the field of print making. Something of the difference between the two artists is suggested by the emphasis Cassatt put on the resistant medium of drypoint, which is in contrast to Morisot's preference for fluid watercolor.

Morisot's first one-man exhibition, held in 1892—could it have been encouraged by that of her feminine rival?—justified her own statement about women in art: "Truly, we are worth something through a feeling, an intention, a vision which is more delicate than that of men and if, by good luck, we are not impeded by affectation, pedantry and over-refinement, we shall be able to do a great deal." Most of her friends wrote friendly notes about her exhibition, or spoke to her personally. Degas remarked that her slightly vaporous painting concealed a sure draftsmanship. She was disappointed not

to receive a word of approbation from Mary Cassatt, but perhaps she herself had not said anything about Cassatt's show the year before.

Toward the end of her career Morisot was affected artistically by Renoir who had become a very close friend. *Writing by the Window*, a fine portrait of her daughter, and *Cherry Pickers*, both painted in 1891, are good examples of her change in style. (These two pictures are numbers 17 and 18 respectively in the Rouart Collection exhibition.) Cassatt's *Gathering Fruit* is a nearly contemporary print of the same motif—a theme she developed in a more elaborated form in the decoration that she executed in 1893 for the Women's Building at the Columbian Exposition in Chicago. That painting unfortunately, which was entitled *Modern Women*, has disappeared. Though Cassatt owed something to Renoir, she did not know him as well or admire him as much as did Morisot. At the end of 1894, only a few months before her death in 1895, Renoir painted the superb double portrait of Berthe Morisot and her daughter Julie which is number 30 in the Rouart Collection exhibition.

If one tried to sum up the general character of Morisot's paintings by choosing a single characteristic picture, that picture might well be *Eugène Manet and His Daughter at Bougival* (Fig. 2), which is number 3 in the exhibition. A pleasant, summery garden scene, it combines the broad figure painting style of Manet with a loose, freely suggested outdoor setting. It was through works like this that she earned the respect of her Impressionist colleagues. No wonder Pissarro said: "She is a fine artist."

A comparable painting by Mary Cassatt is *Young Girl in a Large Hat* (Fig. 1). Cassatt's painting shows us mother and daughter, rather than father and daughter, in an open-air background. Here, as in Morisot, one is conscious of a broad, planear approach which is based on Manet. In this case the landscape is almost completely subordinated to the figures.

3. Berthe Morisot, *The Drawing Lesson*, Drypoint 1888.

4. Mary Cassatt, *Simone*, Drypoint, ca. 1904.



It is interesting, also, to juxtapose two graphic works, especially since Morisot prints are rarely seen. One of her drypoints, *The Drawing Lesson* (Fig. 3) may be compared with Cassatt's *Simone Wearing a Large Bonnet, Seated in an Armchair* (Fig. 4). Morisot is more inclined to depend on shape alone, without interior strokes within the outline. And as in her other work she seems more relaxed, less tense than Cassatt. Both prints are of good quality in their draftsmanship.

Those who saw the Cassatt exhibition in Baltimore in 1941 or the exhibition at the Wildenstein Galleries in 1947 will realize that, in sureness of drawing and clarity of design, Mary Cassatt compares more than favorably with Berthe Morisot. The French artist, with her flashing brush strokes has a more spontaneous charm than the American painter, who is more severe and reserved in her style. But perhaps it is best simply to enjoy the solid contribution each made to the Impressionist movement.

What cannot fail to strike the student is the fact that the Impressionists included in their ranks two women who were artists of distinction—one of them an American—both of whom achieved an unusual eminence in the history of painting. They may not have been accepted on an equal footing with the men—once Manet excused himself from showing Berthe Morisot around the Salon by saying that he was not a nursemaid and Degas often made caustic remarks to Mary Cassatt—but they were encouraged to do the best work of which they were capable throughout their careers. The Impressionist movement had a formative and determining influence upon them. Without the stimulation of the group movement, at the center of the artistic world of the nineteenth century, it is difficult to believe that either woman would have achieved results of the same qualitative value. Eakins—whom Cassatt admired—could stand by himself, but would Cassatt have reached the same level of excellence if she had remained in Pittsburgh? She herself felt that European training and background were indispensable for American artists in the nineteenth century. But at the end of her life she decided that it had become possible to remain in America and do good work. And in her later years, before her death in 1926 and even before she became blind, she felt some of the doubt and depression that Morisot expressed so often in her letters. Mary Cassatt wondered whether it was wise for a woman to try to compete with men in the field of art: "After all, woman's vocation in life is to bear children." And Morisot had written: "As I grow older, painting seems to me more difficult and more useless."

Today we may be glad that, in spite of obstacles and discouragements, Berthe Morisot and Mary Cassatt had the determination to continue painting and to create works that remain fresh and living.

MODERN THOUGHT AND MODERN ART

I. L. Zupnick

MANKIND is forced to rely upon categorical systems to give meaning to the chaos of experience. Categorical systems are, however, but temporary symbols of the universe that man tries to comprehend. As long as these systems are acceptable to us, they make certain aspects of the universe have meaning; as a work of art refers to an event, treats an idea, or captures a mood. When they are taken as permanent replacements for a fresh reappraisal of the world, however, they can become a system of delusions, affecting our vision as would rose-colored glasses.

Through the centuries aestheticians have tried to formulate universal systems of criteria for the appreciation and design of beautiful things. They have forgotten that they are limited by the context of time and place, and have judged as universal their particular observations. Because of this, history has shown us that their theories are more interesting as indications of changes in aesthetic attitudes, than they are as contributions to the understanding of the arts.

Aestheticians have made many raids upon the ideas of the sciences in the past century. The most fruitful have been those from which they returned with a concept that made it possible for them to devise a system for categorizing types of creativity and appreciation. The idea of a categorical system is intimately related to the concept of the superindividual. The latter is a concept which recognizes the fact that certain characteristics of human behavior may be measured by statistical procedures; that they are common to groups, or perhaps to all mankind, and are not the unique property of individuals. It may describe a group reaction, or the forces that stimulate the response. In the field of aesthetics this concept takes shape in any hypothesis which asserts that the taste and style of individuals are determined by forces beyond their control; physiological, psychological, economic, or social.

It seems to be a truism that such superindividuals exist, and yet the points of disagreement begin to multiply as soon as we try to describe them. Frederick Antal, for example, in his *Florentine Painting and its Social Back-*

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ground (London, 1948) tried to analyze Renaissance Art according to the socio-economic forces that reacted upon it. Giving to the Marxist economic classes the weight of categorical superindividuals, he presupposed that each class must have a distinct and independent taste and style that it preferred. Although the evidence does not always support his rigid classifications, he explained that sometimes a lower class will try to imitate its betters, and sometimes an insecure upper class will seek security in the old traditions that are maintained by the lower classes.

Ignoring economic determinism, Joan Evans, in *Taste and Temperament* (New York, 1939) advances the hypothesis that mankind is divisible into categories of psychological types: the quick and slow introverts and extroverts. In dividing mankind according to categories of behavior, a tradition is continued that has been popular since the time of Hippocrates. Albrecht Durer, for instance, believed that there were the melancholy, the sanguine, the choleric, and the phlegmatic types who operated on imaginative, discursive, and intuitive levels. In modern psychology related hypotheses have been advanced about "basic" drives and instincts that shape the behavior of society and individuals, occasionally giving to an entire culture the characteristics of a categorical superindividual. In its most severe form the concept of the superindividual approaches biological determinism. Oskar Hagen, for example, in his *Patterns and Principles of Spanish Painting* (Madison, Wis., 1936) devotes almost a third of his text to a description of the Spanish "race" that predetermines the art and taste of any Spaniard.

Each of these hypotheses is related to the concept of the superindividual in that they consider the individual only as a typical representative of a group. The group is formed of individuals who have been acted upon by common basic forces. In practise there are strong disagreements about the nature of the basic forces, and often the end result has been a haggling over nomenclature. Another characteristic of these hypotheses is that they ignore or exclude other hypothetical factors, and, in other words, are concerned only with a single, simple causation. They are related then to the scientific attitude of another day, which Einstein and others have shown to be fettered to particular points of view, and, therefore, remote from universal truth.

II

Before we consider the effect of the concept of the categorical superindividual on the art of our own time, it will be instructive to sketch the historical development of the idea, to show how long it has endured, and to examine the contexts from which it has been drawn into aesthetics.

The concept of the "soul" that we find in primitive societies is closely related to that of the superindividual. Both exist independently of the body and are capable of transmigration. In short, both exist as independent immutable forces that manifest the power of "mana" or divinity. Plato's "idea," or his concept of ethical and logical norms, describes them as forces that have originated in a pre-existing cosmos. Aristotle, on the other hand, proposes that these forces are a secondary effect, and that they originate from forces within society, which creates its own controlling norms.

The modern concept of the superindividual is cognizant of Aristotle's precocious theory of social evolution, but in practise it applies the concept as though the forces were *a priori*. The evolution of the concept of the superindividual may be traced from Antiquity to Medieval Philosophy to the work of Descartes, Leibniz, Kant, and Fichte. In the Nineteenth Century it re-emerged in the form of a Romantic Philosophy of History, which was based upon the idea of a "racial mind," that could be influenced by environment, the molding forces of ideas, or by the powerful individual who was capable of evoking ideas from the depths of the racial mind. The Darwinian hypotheses seemed to offer a satisfactory explanation of social evolution, which progresses through the efforts of the powerful individual who has been shaped by atypical forces. Society then, could be understood as an organic, living, and dynamic superindividual that had been shaped by a similar process to that which took place in biological evolution. Once the social sciences had arrived at this conclusion, innumerable efforts were made to define the nature of the forces which create the superindividual and govern individual behavior. These have been variously defined as group will, as instinct or drive, as the desire of the individual for identification with a group, as racial or hereditary forces, or in terms of other environmental and contextual determinisms.

Scholars in the fields of aesthetics and culture have borrowed the concept of the superindividual from the other social sciences. Wundt has described culture in terms of the reciprocal interaction between the individual and the racial mind. Lamprecht proposed that there was a "zeitgeist," or spirit of an age that governed the attitudes of each stylistic epoch. Breysig described the governing superindividual as a "zeitseele," or soul of the age that operated below the level of consciousness. Dilthey explained that there was a historical force, and that individuals were but accidental results of the forces that acted upon them. Related to these determinisms was the concept of the "typical man," the model Teuton or the Man of the Renaissance.

Each of these scholars was motivated by the desire to find underlying and

comprehensive explanations for observable phenomena. Each of them, however, was forced to rely upon his own particular observations and an intuitive choice of relevant factors. Controlled experiments had no place in the social science they were studying, and their results depended upon an interpretation of existing data. If their theories seem unsatisfactory today, it is because of the trust that they placed in monocausalities. They were products of a scientific era that believed in the possibility of finding universal laws, and products of a tradition that believed in universal standards for art.

Among their most important achievements in aesthetics was a study of the factors that shape artistic styles. Here too we find generalizations that remind us of the concept of the superindividual. For example, in 1912 Worringer developed in his *Form in Gothic* (Eng. transl., London, 1927) a "psychological interpretation of style in Gothic art," which could "explain to us the orderly relation between the inner sentiment of gothic, and the outer form of its expression in art." He advanced the hypothesis that two culturally-determined types of artistic expression existed; those of empathy and abstraction. Empathy led to a sensual, realistic art, implying that the artist was transferring his enjoyment of nature directly to the work of art. In contrast, abstraction was a theoretical and intellectual style, which implied an insecure rapport with nature. Using the artist's attitude toward nature as a criterion, Worringer believed it possible to classify art through the ages. Wölfflin in 1915, in his investigation of Renaissance art, *The Principles of Art History* (Eng. transl., New York, 1932) advanced the hypothesis that there was an underlying periodicity in the development of cultural epochs, as well as in the development of individual artists. He observed, not the progressive evolution described by Vasari, but a development from primitive groping to classical clarity to an over-sophistication that was untectonic and destructive of clarity. Periodicity, a concept borrowed from chemistry and biology, in his theoretical approach is as remorseless and inevitable as Marxian dialectics, and Wölfflin avers that individual differences, which he attributes to temperament, *zeitgeist*, or racial character, are only accidental occurrences or mutants that do not alter the total picture of an epoch.

Other interesting theories have been advanced to explain the phenomenon of artistic style. Bréhier, for example, has proposed the Theory of Technical Supremacy, which explains that the predilection of the Barbarian Nomads for an art of ornamental abstraction is a result of the unmanageability of their materials and their inability to control them (for a history of this theory see A. Hauser, *The Social History of Art*, New York, 1951, I, p. 475). A theory of this nature not only is weakened by a value judgment, which comes

from the belief that the only valid goal of art is the imitation of nature, but it ignores the cultural background and ideology of peoples. A more stimulating theory was advanced by Focillon in *The Life of Forms in Art* (Eng. transl., New Haven, 1942) when he asserted that forms, themselves, have a force which reacts on the artist and controls his style. "The life of forms," he says, "is not the result of chance. Nor is it a great cyclorama neatly fitted into the theory of history and called into being by historical necessities. No; forms obey their own rules—rules that are inherent in the forms themselves, or better, in the realms of the mind, where they are located and centered." Thus Focillon liberates the artistic individual from the dictates of society and history only to have him grovel under an internal determinism.

Common to all of these theories is the fact that they see the individual only as the representative of a group or as a chance result of the forces that shape him. The individual, according to this way of thinking, is like flakes of iron dust to the pattern of magnetic waves; a blind, insensate molecule subject to mechanical laws.

III

A student of the history of Modern Art can see many instances in which artists have developed theories that are parallel to those we have mentioned, and he can see why these theories were developed. Even before the Nineteenth Century the relationship between artist and society was almost as tenuous as it is today. The artists had lost the importance they once had in serving the religious needs of their clientele, or in purveying the symbols of luxury and power. They sought to regain social meaningfulness in the political, the emotional, and the entertainment needs of the new social order, or else they withdrew from society into art for art's sake. The Neo-Classic and Romantic movements, both stressed their social purposefulness, and both returned to old artistic traditions to find an *a priori* system to which they could submit themselves. In *a priori* systems, whether applied to a study of man or a study of nature, there is a certain security, but there is also a lack of vitality and freshness, and a suppression of individual discovery and comment. In contrast to these two movements at the beginning of the Nineteenth Century, there was a Realistic tendency in art that went back to the Seventeenth Century tradition of Rembrandt, Velasquez, and others. The contrast was in the anti-intellectualistic attitude, and in the return to an empirical method for studying and imitating nature, which, however, was still conditioned by a pre-established set, the traditions of academic training, and the knowledge of the Old Masters. The Realists' efforts show an almost primitive desire to reproduce the surface of

nature, the texture of flesh in marble, the bark of trees in paint. Their ultimate goal had almost the force of an *a priori* standard, since it could be found in the visual aspects of nature, itself. The Realists sought to convince society of the validity of their art, and succeeded to a large extent, because it was so immediately understandable.

The Academicians, the Neo-Classicalists, the Romanticists, and the Realists, all sought to convince society of the rightness of art in the Nineteenth Century by showing its allegiance to tradition or to nature. The Impressionists, however, in the latter half of the Nineteenth Century tried to establish their validity through an alliance to science, which had developed a theory of vision. The science of optics had demonstrated the atomistic nature of vision, in which a configurational reorganization occurs that enables us to interpret the rays of light that are received by the distinct cells of the retina. The artists, perhaps in the hope that they would gain reflected approval by exploiting an accepted scientific discovery, began to record nature in bits of color in painting, or by manipulating the materials of sculpture to produce visually suggestive patterns of light and shadow. In so doing, they forgot two things; first, that the public is not always conversant with scientific discovery, and, second, that the flecks of color and light with which they worked were too large to create an unambiguous physiological phenomenon (cf. J. C. Webster, "The Technique of Impressionism: A Reappraisal," CAJ, IV, 1, pp. 3-22). The public indignation against the Impressionists was indeed phenomenal, and it labeled their movement as one of art for art's sake.

Their technique of flecks of color and light tended to render form formless, and the movements that followed not only inherited their linkage to science, but the problems raised by the loss of form. The "discovery" of primitive art, the art of children, the art of the insane, and oriental art was symptomatic of the new interests (cf. R. J. Goldwater, *Primitivism in Modern Painting*, New York, 1938, chaps. I, II). Each of these "arts" was unspoiled by European traditions, and spoke in a language of pure form, line, and color. It did not matter if we were ignorant of the intentions and programme of the artist. We could appreciate these works without knowing about primitive or oriental religion and customs, without knowing the complicated associations of the warped mind, or the simple directness of a child's thinking. Each of these arts, which had always been more or less available, was discovered by the Post-Impressionists, since they felt the need to make their own art equally compelling and as directly meaningful. They felt, perhaps even unconsciously, that by eliminating the intricate and complicated externals of reality, which had been the burden of European art for so many centuries, they might reach

beneath the surfaces for the simple and basic elements in art. Here they might find forms which need no literal connections to reality, and which might be more evocative of emotion as they require less identification and intellectualization. Like the scientist seeking for cause and effect, or the theoretician searching for the forces that make the superindividual, they tried to isolate the fundamental operative factors that were basic in our responses to art.

Cézanne, for example, insisted upon the basic, underlying architectonic structure of nature, so that at times he found it necessary to distort what he saw, to find geometric simplifications that produced a good gestalt on his canvas. He tried to "improve on nature," as Poussin, his Seventeenth Century archetype might express it. He used painting to study nature, looking for gestalt, before it was discovered by psychologists. Gauguin carried art a notch further from imitation of nature, urging that artists work from memory and imagination rather than life. For him, a work of art should stir emotions rather than stimulate sensations. It should communicate through suggestive symbols, discoverable in the free imagination of the artists, which, he felt, came closer to universal truths, the less they were inhibited by particulars in nature. As Van Gogh expressed it, "Instead of trying to reproduce exactly what I have before my eyes, I use color more arbitrarily so as to express myself forcibly."

Each of these artists withdrew to a different degree from the traditional concern with the sensual, surface aspects of nature, and tried to isolate the factors that they thought would transmit an expressive visual idea or stimulus. They felt that, in order to be successful, this communication must come entirely through the painting itself, in terms of the medium and the elements of design rather than subject matter or association. As if they were scientists, they changed painting from a system of recording empirical data to an experimental procedure. This pattern has persisted in the arts ever since. In Seurat's studies for *La Grande Jatte*, he isolated one factor at a time, studying his composition in terms of color, chiarascuro, and form to find the best structural synthesis in his painting (cf. D. C. Rich, *Seurat and the Evolution of the Grande Jatte*, Chicago, 1935). The Fauves and the Expressionists tried to express emotion directly in pure color and simplified forms. When Matisse said in 1908, "What I dream of is an art of balance, of purity, and serenity, devoid of troubling or depressing subject matter," he reflected the difference between the new art and the art of the past. There was substituted for an art which tried to make subject matter expressive by its close approximation of the surface of nature, a new art based upon an instinctual manipulation of the elements of design. When Picasso and Braque invented Analytic Cubism

(1907-1909), they meant to reduce the appearance of objects to their significant forms. The word "significant" implies that there are universal forms common to all things, which are hidden beneath the surface details of particular objects. Juan Gris, in his search for a universal order, subordinated the role of nature even further. The objects that he painted were the starting point for a series of transmutations into harmonies of form and color that lost all connection with the original subject. The universal order sought by Gris had to be found in the painting rather than in an association with anything external to it. The Surrealists sought for universality in the unconscious dream-world postulated by Freud, in the automatism, and free-association which were supposed to follow universal laws. According to André Breton, for example, Automatism was the dictation of pure (sic!) thought, "all exercise of reason and every aesthetic or moral preoccupation being absent" (*First Surrealistic Manifesto*, Paris, 1924). The Suprematists, Purists, Neo-Plasticists, and Constructivists tried to paint non-objective compositions of form, line, and color, images without associations to natural forms, which they felt could evoke an instinctive, almost biological response in an observer. The common belief held by artists who participated in each of these movements was that universality could be achieved by stifling details in nature and subjugating them to some common denominator, to some factor that was universal in all things. Believing this, the artists, who are particularized, individual human phenomena themselves, tried to discover universal values for all of mankind. Oddly enough it was the recognition of man's limitations, of his fallibility in being a creature of a particular time and place that was partly responsible for the quest for universality. For, when an appreciation of a work of art depends on a recapturing of its meaningfulness through a preparatory process, through the development of a learned taste and a knowledge of its historical importance, through an intellectual process rather than an immediate instinctive one, then it is believed that the artist has not attained universal significance. To a student of modern aesthetics it may seem that the intellect is fettered to specific time and place, while the instinct, a primordial but universal force, is free to soar to the heights. In their devoted attention to matter, which comes from the belief that instinct obeys the laws of matter, modern aestheticians seem to echo the scientific attitude. They form almost a cult of matter in which the initiate expresses his admiration for the grain of wood, a weathered stone, or the streaks of pigment left by the random bristles of a brush. The fortuitous characteristics of matter very often have more significance to the cultist than the considered manipulations of the artist. It is an age of purity. We find an interest displayed in pure movement in the dance, pure sound in music, pure

form, color, and materials. Never has there been an age such as this, in which so many owe so much enjoyment to so little, to unadorned matter, unadulterated by human intellect—that is, except for the myriad theories that have been developed to bolster an “instinctive” appreciation.

IV

This dehumanizing, or denaturalizing of art is not only comparable to the mechanistic concept of the superindividual, but it can be compared to many currents in contemporary thought. To say it had a simple cause would be to fall into the same pattern that we are criticizing. Perhaps the most important factor in the development of the search for universality has been that the artist has found himself to be a free agent, a restless wanderer on the outskirts of society. He wanders off into many fields, hoping to draw a segment of society to himself by the magnetism of his work, so that he will no longer be alone. His social purpose is to entertain, to stimulate responses, and, some say, to create memorials to a time that is already departing. He has observed that even when the art of the past has lost meaning for him or become dated, certain features of it are still attractive to him, and that these elements can be separated from the intellectual purposes that led to the work of art. Such factors as texture, color, form, and line can impress him when the work as a whole seems to have no other significance. He extracts these effective parts from the totality, much as a scientist finds significance in statistics, and from them he forms certain conclusions. That is, he decides that since these factors have been common to art since time immemorial they must represent the universal, unchanging aspects of art. Since they can be extracted from the limited meaningful contexts of time and place, from subject matter that is, the artist can experiment with the isolated factors to find universal laws. That at least is the theory, but then it is to be supposed that laws cannot exist unless someone obeys them. The purpose, obviously, is to give art validity by pointing out that it uses a procedure that is parallel to the scientific method, which is the most strongly entrenched tradition that we have today. Not too many centuries ago it was fashionable to stress the piety of artists and the ecstatic, visionary nature of their creative process.

There is a saving grace to the modern movements in art which we should note. While they intentionally dehumanize or denaturalize their interpretation of the world in search of universal values, the very nature of the artist as an individual tends to subvert them, to make their “universals” remain individual comments. Because of this, modern art, which results from an individual groping for an understanding of his segment of experience, at times may be

more alive and intimately vivid than, say, Renaissance Art, which submitted itself to an imitation of nature and antiquity. Renaissance artists may have had several canons for what was beautiful, and they developed many individual styles, but they seemed to feel that ultimately art had finite limits of achievement and validity. Modern artists feel that social standards for art are flexible, and that they can be broadened merely by exposing new ideas to the public. They feel that there is an infinite range of communicability open to art. They set up their own limits, however; they "join" movements; they subscribe to rules of procedure; they bitterly denounce the validity of any means to expression that they do not endorse themselves. The arguments between factions of artists and critics today are mainly about the means of art, since the ends are so uncertain. They are finicky purists in segmented splinter-groups, asking the question "how", when they should be asking "what" and "why". They feel that art has an existence of its own, but they forget that principles only partly reflect the totality of existence. It has been man's mistake since the destruction of absolutist traditions in the social and spiritual orders, to search for new submissions rather than to make use of the new freedoms, to assert the importance of dynamic existence. Art which overwhelms us, attracts us, or makes us think—does so, because it has connotations and suggestions which amount to "a life of its own", and because it seems to comment on the universe through its particular selections of form, line, and color. That is the "end" of art, while the principles are the "means", which, at best, are only the fetters that bind the artist to his time and place. It is the confusion of ends and means that deepens the uncertainty in art and aesthetics today. While the means have been expanded by the wealth of centuries of recorded experience, the artists limit themselves—both conservatives and radicals—thinking that a great art can be achieved through purity of means, rules of etiquette and procedure, which is symptomatic of the fact that they have lost sight of the end, the evocative power of art.

The concept of the superindividual in aesthetics must be given lip service, since it does help us to understand certain large movements in the history of art, but we must remember that it is only a generalization, that there is no simple explanation to a dynamic, living cultural manifestation, and that as we multiply our points of view we come that much closer to a final truth. Finally, by returning again and again to the particularization, the specific artist and the specific work, we are made to realize how complex is the development, how manifold the influences, not only for the artist, but for life itself.

FOR BETTER UNDERGRADUATE TEACHING IN ART HISTORY

Albert Elsen

"Too often art history has been taught as if it existed in a vacuum apart from cultural and other environmental factors," says this author, a young art historian, who was trained at Columbia and is now teaching at Carleton College. In this article he makes a number of constructive suggestions.

SINCE 1945 colleges have been engaged in an extensive examination of their curriculums. At last year's College Art Association meeting it became evident from conversations held between sessions that the art departments are not immune to this process. Some of the basic questions department chairmen and their staffs are asking themselves are: what is the role of art history in an undergraduate program; what should an undergraduate majoring in art history be taught which will best prepare him for advanced work; and finally, are the introductory one semester or one year art history courses serving their purpose? In addition to a restatement of objectives, the methods of teaching art history are also receiving close scrutiny. Is the text-lecture-slide identification system the most satisfactory means by which students may be introduced to the subject? It is the intention of this article to put forward some suggestions which may help in this process of constructive criticism.

In many colleges art history is regarded as a luxury. Practicality is rapidly becoming the *mot d'ordre* among trustees and private organizations which contribute financially to the liberal arts college. With the emphasis placed upon the science fields, the humanities have been called upon to restate their role in education. The field of art history is being confronted in many instances with the task of proving its right to be ranked among the humanities. This last condition has been brought on frequently by the art history departments themselves. Too often art history has been taught as if it existed in a vacuum apart from cultural and other environmental factors. Compartmentalization is a fault into which others of the humanities sometimes fall, but the consequences in art history have retarded its emergence as an active force in the undergraduate curriculum.

The teaching of art history is of importance to the humanities because it reveals so many of the positive achievements of man throughout his history. Perhaps more graphically than any of the other humanities art history demon-

strates what men can do with their minds, eyes and hands. Recently it was my pleasure to accompany the sculptor Jacques Lipchitz through the magnificent museum of the Oriental Institute in the University of Chicago. Lipchitz ecstatically studied hundreds of pieces of sculpture. At the end of his trip he remarked, "You can never learn enough about the things that human beings can do."

It is the task of art history to present these accomplishments and then to place them in their cultural settings, increasing their meaning and significance. Unfortunately this combination is not sufficiently stressed in many courses. In visiting museums, students who have had an introductory course frequently search out only the familiar periods or titles. We have stressed the second aspect, the necessity of knowing the cultural background and authorship of a work, to such an extent that students and public shy away, for example, from oriental art or ancient sculpture. The idea of "what human beings can do" has been lost.

The history of art in an undergraduate program should present art, not merely as a sequence of names and dates, triumphs of detective work on drapery styles, but rather as a history of ideas, their consequences and realization in formal achievements. This is particularly true in the modern period. Modern art is second to none of the humanities in its concern with, insight into, and ability to articulate the problems and accomplishments of contemporary activity.

It is unquestionably true that under the present system of teaching art history few top grade students are attracted to the field. One reason is that many do not find it sufficiently challenging. The introductory course, as well as the advanced classes, must present and come to grips with the most meaningful and stimulating aspects of art. For example, one of the most controversial and exciting studies in the field of architecture is that of *meaning* in the architecture. The studies of Wittkower, Von Simson, Grabar and recently Norris Smith, to mention a few, have gone a long way to establish this topic as a valid and essential one. When exposed to these ideas, students find that architecture in the past was integrally associated with religion, politics, science and economics.

Other topical problems with which undergraduates should come into contact are those of art and architecture, the myriad ramifications of the concept of "function" in architecture, and the thorny question of art and government. In this last topic, art under Hitler and Stalin as well as the WPA and current proposals such as the Howell Bill make for lively and rewarding discussions. Past alliances of art and government provide the neces-

sary background and help to sustain a semblance of a chronological approach. Exciting new buildings such as the United Nations group and Lever House in New York and the University of Mexico should be discussed in the introductory course. This encourages the students to apply outside of the classroom what they have learned in the introductory course.

In order to get new works of art onto slides and into the classroom, often a few days after their completion or publication, our department has converted its slide collection to 35mm. Using our own camera and student labor to bind slides, we have found the cost of 35mm black and white slides made from direct positive film to be twelve cents a piece and seventeen cents for color, glass bindings included.

Another means to arouse student interest is the institution of colloquiums involving the art department and those of other fields in which current problems may be discussed and activity in the various fields compared.

The most challenging problem is that of the introductory course. In deciding upon what should be taught it is suggested that the department start at the end. What do you want the student to know and be capable of doing when he finishes his one course in art history? The majority of these courses stress the accumulation of vast stores of information. Insufficient provision is made for the unfamiliar the student will encounter when he walks into a museum or art gallery and sees a painting or sculpture not illustrated or mentioned in Robb and Garrison.

The primary objectives of an introductory art history course should be to create enthusiasm and to stimulate the student to think! Art history offers the student an excellent opportunity to employ his imagination. It is ironical that a subject which derives its existence from the creative process should be taught with such unimaginative methods. The text-lecture system encourages a passive, conforming attitude. The student should be guided toward developing self confidence in his personal powers of analysis and judgment. It should be the instructor's concern to instill an incentive to experience art after the course has been completed and to provide the means by which this association may be a fruitful and enjoyable one. Tests have shown that students retain a very small percentage of what they are taught in the classroom. A course which concerns itself with principles and the empirical process will have a more profound and lasting effect upon those exposed to it.

This first objective is embodied in three broad aims. The first is to make the student aware of art, not only that it existed in the past, but that it constitutes an integral part of his living today. The means by which this may be effected are discussed later. The second aim is to make him *tolerant* of the art

of all periods and all cultures. The historical function of the course is to enable the student to judge a work by the standards and aspirations of the time in which it was formed. A natural outgrowth of this is to provide the student with an *understanding* of the art and its cultural background. Unfortunately the personal contribution of the artist himself is frequently buried under a blanket socio-economic interpretation of the work of art. It should be made clear just what can and cannot be explained by extra-artistic factors.

Art should not be taught as a *fait accompli*, but as the working out of problems and ideas. Drawings and other preliminary studies should be studied alongside of the finished work. Villard de Honnecourt's notebooks have an important place in this type of approach. The Christian adaptation of frontality and its other absorptions of pagan culture, the Renaissance search for perfection and its influence on science and the Mannerist reaction to its findings are only a few examples. The problems themselves should assume an importance coequal with the solutions of any given period.

It is a bold thing to say that one teaches an appreciation of art. Appreciation comes not through rationalization alone, but through prolonged contact with art. The introductory course should encourage future association.

It must always be kept in mind that the undergraduate members of this course are the future art patrons, home builders, school trustees, and church and civic planning board members who must know not only how to save a dollar, but what they should get artistically for their investment. Many modern architects and artists are concerned about this education as it is their bread and butter. This course is the bridge between the artist and student. For this reason topics such as city planning, modern school and religious architecture as well as art and architecture have a decided practical value in an art history course.

The text book as it exists and is frequently used today is detrimental to the foregoing objectives. The students use it for a crutch, a convenient compendium of ready-made opinions and labels which can be quickly memorized for periodic examinations and then just as rapidly forgotten. Text books in recent years tend to become just as obsolete the year of their publication as the latest air force fighter. This is due to the tremendous productivity of modern artists and scholars. One of the most widely used text books in its latest edition still ignores the Mannerist movement and the concept of meaning in architecture. The modern and early mediaeval periods are often slighted according to the prejudice of the author. The instructor who uses the book is frequently tied to this prejudice and the chronology of the text.

The mimeographed syllabus is rapidly becoming recognized as the best replacement for the text. It is cheap, easy to prepare, provides the necessary

factual data, bibliographic references and chronology of the course, and permits constant revision. In addition to the syllabus, mimeographed primary source material constitutes an invaluable means of stimulating the interest of the students, particularly those studying in allied fields. Excerpts from Suger or Honorius of Autun, Michelangelo's verses, Aristotle's poetics, Van Gogh and Picasso's letters permit the student to project himself into the period or background of the artist and to make fresh discoveries for himself. More works such as those by Elizabeth Holt, *Literary Sources of Art History*, and the Goldwater-Treves, *Artists on Art* are needed. More original source material should be translated into English and made available to the student. Frequently this can be done by members of the staff. The student should also be encouraged to read the Biblical sources of the works of art to gain an insight into the interpretations imposed by the various cultures and personalities of the artists.

A third part of the syllabus should be a problem section. The Columbia College humanities program has evolved a highly successful technique of exhibiting reproductions of works of art from different artists or periods and listing points for comparison. The student then works out the answers himself. For example, the Parthenon may be shown with a Gothic cathedral and a modern church, and the student is then expected on the basis of the historical and religious material available to him in class lectures and outside reading to discuss the contrasts and parallels in the buildings. We have found it extremely useful to extend this idea even further. Before each historical period is reached in class, the works of art to be covered are exhibited and a detailed list of questions about them are posted. These questions form the basis of the class sessions. If the class is under thirty in number it is possible to conduct the course largely on a discussion basis. Where possible the class could be divided into discussion groups one day a week. The instructor initiates the historical period with lectures on the pertinent background and at the end of the discussion ties the points together. The discussions analysing the works of art are enriched by the variety of viewpoints and backgrounds which the students bring to the course. This goes a long way toward associating art history with other fields. The vocal participation of the students is of the utmost importance in overcoming their frustration which existed prior to taking the course in articulating their feelings about art.

One of the accepted values of a text is the large number of reproductions it contains. Taurgo, Inc., (152 West 65th St., N.Y.C.) whose slide pool was the subject of an article in the *COLLEGE ART JOURNAL*, will supply excellent four by five inch glossy prints of a great range of works at four cents a piece

when ordered in quantity. The students can then put the prints in their notes or syllabus.

I would like to suggest an increased emphasis in this introductory course upon contemporary art. The chronological historical system of teaching art is still the most satisfactory. In an introductory course at Carleton College such subjects as modern abstract sculpture and art and government in the twentieth century are injected after the Greek and Roman periods. This goes a long way towards increasing interest in and understanding of not only modern art but also Greek sculpture, Roman political art and barbarian works. It gives modern art an increased relevancy to human experience and assists in the defining of just what is modern in modern art. It has also increased respect and comprehension of such periods as pre-Romanesque and Mannerist art among the students. The study of cubism along with the Renaissance "window" theory of painting, or modern achievements in religious art such as the Matisse stained glass windows at Venice compared with those at Chartres has produced considerable enthusiasm on the part of the class.

This contrapuntal system sustained throughout the year lessens the pressure at the end of the second semester to do justice to modern art in a few lectures. The average student who takes a course in the history of art wants above all to learn about modern painters like Picasso and architects like Frank Lloyd Wright. Our students have been, and will continue to be, exposed to modern art throughout their lives. In weighing the amount of time given to the contemporary period, the needs and desires of the students should receive careful consideration.

Advanced courses for the undergraduate in addition to acquainting the student with the critical and source material available on art should continue to develop the system of inquiry inaugurated in the introductory course. In the advanced course in modern art at Carleton, for example, the members of the class receive weekly sets of problems dealing with the work of the artist or period being discussed in the class sessions. These problems are based mainly on work done by the artist which may not be covered in class. Examples of this would be the sculpture of Daumier, Degas' graphic work, Renoir's sculpture, and sketch books by Cézanne. These are extremely interesting subjects which could just as well be included in lectures. However, it is important to give the students rewarding topics in their assignments to perpetuate their enthusiasm and sense of accomplishment in executing the assignments. In some instances these problems may involve artists who are not included in the scope of the class sessions, which lessens the burden on

the instructor to cover an already extensive field in a cursory and often unsatisfactory manner.

The result of this problem system is not only to extend the amount of material covered, but to permit the student to formulate his own opinions which are set down in a problem book. These books are submitted at specified intervals during the term for detailed criticism. Furthermore, the problem sheets apply readings in source material such as letters and journals to specific works of art, evaluate the major contributions of an artist or period, provide criteria for a detailed analysis of certain subjects or media, provide occasion for the students to compare aspects of different artists' work and relate their findings to extra-artistic material such as events and ideas in history or literature.

The questions on the problem sheets are considerable in number and demand detailed search, which consists primarily of studying the works themselves rather than reading what someone else has said about them. The amount of work demanded for each problem is frequently the equivalent of that done on a term paper. (Most of us have found that term papers are usually written in one week's time, or less, at the end of the semester.) This has not been objected to by the students, who are accustomed to extensive and exacting assignments in the sciences and other fields of the humanities. They are expected to put in two hours of preparation for each hour in class. The problems average six hours in length. For some reasons teachers in art history are loathe to make weekly assignments of an extensive nature, and outside work is optional. This has not contributed to a widening of the experience of the student, developed his self confidence, nor increased his respect for the course and subject.

The undergraduate majoring in art history should take as diversified a program as possible. He should be shown that the study of art history is implemented by a sound background in the sciences. This is brilliantly illustrated in Panofsky's writings on mediaeval and Renaissance art. The student should be shown that the history of art is by no means definitively written. He should be taught to be inquisitive, to arrive at his own definitions and evaluations of periods. He should be shown areas and problems still open to investigation. A good foundation in the methods and sources involved in scholarship is essential for advanced work and also gives the undergraduate the tools by which he can begin to formulate broad ideas concerning the relationships of artists and periods to each other. The tendency today is to shy away from generalizations. Morey and recently Hauser have made strides towards remedy-

ing this situation. Unfortunately graduate schools do not offer courses in a general history of art, and the graduate student is frequently lost in a maze of minutiae. His experience with the introductory course should provide him with an incentive to establish personal broad theories which may be altered or substantiated as time goes by and which will give him an overall perspective.

Art history is relatively young when compared with the other fields in the humanities. Great discoveries and ideas are emerging daily, and the entire history of art is in the process of being rewritten. The opportunities for self expression and contribution to human knowledge in this field should be made known to undergraduate students. The findings of art history today are just as significant as those being made in any other field of the humanities. The awareness of man's creative potential seen in art cannot be measured in dollars and cents, but rather in terms of human happiness and a community of good feeling in the world.

Falling Water from Photographs of American Architecture by Wayne Andrews, 110 Remsen St., Brooklyn 2, N.Y.



SECOND THOUGHTS ON SCULPTURE

David Smith

WHAT were the origins of sculpture? On the basis of what we believe so far, the first evidence of sculpture occurred near 30,000 B.C. It may have originated in the carving of implements, or in celebration, or in the rite of food-gathering, or as an integral part of cave painting. We probably shall never know. At any rate, a conclusion based upon probability is of no particular use in the understanding of art. What does seem certain is that sculpture came as an origin and need in man.

From the contemporary position, the psychoanalyst may attribute the artist's creative urge to his feminine nature to create, to feelings of insecurity, inferiority, aggressiveness, and various other asocial motives. Whatever the motives, none is outside the nature of every man. The accent is on degree. The analysis and the moral conclusion, even if either could be made, have nothing to do with the work of art. We cannot perceive a motive but we can perceive a work of art.



David Smith, whose earlier thoughts on sculpture appeared in our Winter issue, delivered the paper we print here as a lecture at the Southwestern College Art Conference, held last May at the University of Oklahoma.

The artist can usually trace his call back to some childhood incident. The why is not important. It is set, he is it. But he of all men must have conviction and in our social order, belligerent conviction, to survive and produce the work. Not one in a hundred survive from the sale of work. His devotion and conviction of purpose must exceed that of other men. He has no security, but he will not trade. He makes his living at work other than his art, but his wage-earning must in no way be a compromise of concept. He expresses alone, with the art of the 20th century as his heritage, with his fellow-artists as his audience. His daily battle in perceptual sensibility is opposed by all odds. His position is wholly irrational. Society expects his creative behavior to be rational and philosophers expect his beauties to be reasons. He has no patron to cajole, but as Herbert Read has pointed out, his great embarrassment is publicity, which seems a necessity in order to become known, but which is so broad and undefined that he couldn't aim his concept to it if he tried.

At the same time, he feels the strength of numbers, for his profession gains force and new recruits. He feels equality in world concept and at times superiority. He knows that art is not merely French art—it is truly international and that includes him. He is not falsely modest. He knows that the product of the artist is the work of art.

He feels strong in his heritage. He knows that a masterpiece of all time like *Guernica*, was conceived internationally and that it is as much his heritage as any. He has seen the beauty of language invented by Joyce, and the origin of sound by Schoenberg. He has felt dimension as invented by Einstein and he knows that it was the product of the creative irrational which also makes art. He feels that the great creative age of man is his, no matter what its social and environmental contradictions. He feels his strength against the weakness of the men claiming reason.

When the artist starts to make his own statement, he must recognize that he is a product of his time, that what has gone before is his heritage, and from his particular vantage point, his purpose is to project beyond. He will identify himself with his filial epoch, which is only his present history, probably not many decades back, possibly only as far back as the oldest artists of his time. But whatever distance back he accepts as his filial heritage, his concept must press beyond the art of his time and in this sense he must always work towards that which he doesn't know. Many artists of my generation feel that Cézanne is the beginning of their filial epoch.

In the 20th century Cézanne used the room still life ratio of viewing for the distant landscape. The cubist views were from all distances—the room,

far away, in equal stature and in actual identification with the artist. It may have been Kandinsky during cubism's first decade, who moved farthest, paralleled by Mondrian, but here the move was not only in distance but in identity. Both painters were moving independently farther from the object identity.

The contemporary artist has not only inherited the feeling of moving and distance on the earth plane but also possesses the newly found distance element of viewing vertically down, from which view the current mode of travel gives him the working tenet.

Poetically he has known that pattern is form. That chiaroscuro is not his age. That no area can be indicated without man's intuitive vision projecting the dimension. Practically he sees the fallacy of any two-dimensional supposition. This two-dimensional reference which critics have used to distinguish painting from sculpture seems to be the most abstract kind of thought. Especially when he reflects that the thicknesses of some of Van Gogh and Cézanne's paintings have been equal or greater than the dimensional contrasts of Han dynasty tomb carving.

And yet the work of the advanced artist is not influenced so much by his physical position in distance or the contradictions in rationale but by the poetic position, that irrational creative state upon which his whole approach depends.

Most important in this poetic point of viewing has been his moving and the lengthening of distance between the artist and the object. He has moved so far away from the object that he meets it from the other side, consumes it, and becomes the object himself, leaving only two factions involved, the artist and the work. The artist is now his own nature, the work is the total art. There is no intermediary object. The artist has now become the point of departure. Like many changes in art critically termed revolutions, this position is not wholly new, it has occurred in art before to some degree. This represents a closer position to the total or ultimate degree. His new position is somewhat that of primitive man. He is not the scientific viewer of nature. He is a part of nature. He is the nature in the work of art.

Art history is one thing to the art historian and another to the creative artist. Art history to the artist is visual. His art is not made up of historian's words of judgments. His choices are made the same way he makes the work of art—by the visual, irrational, creative. His history is a selection of his own preferences. His visionary reconstruction goes farther back in the history of man than the evidence. His history may even leave a few openings for mythical reconstruction or epochs destroyed or lying still buried. Actually

the artist by his working reference to art of the past is often the discoverer of new value, in historically unimportant epochs, and the first to pick out the art value in work which was previously viewed as ethnographic only.

The artist sees a wholly different set of masterpieces than those the art historians have chosen to acclaim. He first sees the forms of the Venus of Willendorf before those of Melos. He sees the structures of Bracelli before the ripples of Michelangelo. A Cameroon head, a sepik mask before a Mona Lisa. Using his visual art references he will go to an earlier and perhaps neglected period and pick out an approach that is sympathetic to his own time. In Chinese *Rei Sho* character writing, the graphic aim was to show force as if carved in stone or engraved in steel. In Japanese painting the power intent was suggested by conceiving a stroke outside the paper, continuing through the drawing space to project beyond, so that the included part possessed both power origin and projection. Even accident—which is never accident but intuitive fortune—was explained. If drops fall, they become acts of providence. If the brush flows dry into hairmarks, such may be greater in energy. And that in the painting certain objects possessing force, the sentiment of strength must be evoked and felt. I do not cite these tenets to show that we are directly influenced by oriental art. The forces involved have occurred in art without declaration. The visual aesthetic the artist retains by memory of an Assyrian wounded lion frieze is still more his aesthetic on the power stroke than the oriental statement.

In contemporary work, force, power, ecstasy, structure, intuitive accident, statements of action dominate the object. Or they power the object with belligerent vitality. Probably the fact that man the artist can make works of art direct without the object meets opposition by its newness. Possibly this direct approach is a gesture of revolt representing the new freedom, unique in our time. Possibly there is a current ecstasy in the artist's new position much like that of 1910-12 cubism.

From the artist there is no conscious effort to find universal truth or beauty, no effort to analyze other men's minds in order to speak for them. His act in art is an act of personal conviction and identity. If there is truth in art, it is his own truth. If beauty is involved, it is only the metaphor of imagination.

From the philosophic-aesthetic point of view, at the time of creation the contemporary work of art is a vulgarization. By vulgar I mean the Oxford definition: "offending against refinement of good taste." This describes where the advanced schools of art rate with most critical opinion now, and how Van Gogh, Cézanne and cubism were regarded by many critics of their time. The work of art does not change, only the evaluation and the mellowing of

time, the verbal rationalizing on the ears of those who wish to hear but refuse to see.

Opposing the rear guard aestheticians of the universal-truth-beauty order are the contemporary statements by Focillon, Herbert Read, Malraux, Larrea, Clement Greenberg, Suzanne Langer, Eluard, Apollinaire, Picasso, Kandinsky and Klee. The acceptance of the creative point of view has its sympathy outside of this century as well. In the early third century Plotinus made the following insightful remarks:

"Deliberate reasoning occurs in our mortal life when the soul is uncertain and troubled and not at its best. . . . For the need of reasoning is a defect or inadequacy of apprehension. So in the arts; when artists falter, reasoning takes the reins; but when there is no hitch their imagination governs them and achieves the work."

Henry Moore, *Figure*, 1932, lignum vitae, University of Michigan, Museum of Art.



REBIRTH IN THE GRAPHIC ARTS

Elizabeth Mongan

TO-DAY there is abroad in the land a genuine enthusiasm both among artists and collectors for graphic art. The number of entries submitted to the large annual exhibitions run well into the thousands. These exhibitions are held in the Brooklyn Museum, the Print Club of Philadelphia, the Library of Congress and the Dallas Print Society. A very active interest in contemporary prints is taken by the Chicago Art Institute, the Cleveland Museum, the Museum of Modern Art and the Philadelphia Museum to mention the most outstanding. Another indication of the present vitality of prints has been the international exhibitions of graphic art organized and carried through with success, such as the Mostra Internazionale di Bianco e Nero, Lugano, 1952; L'Exposition Internationale de la Gravure Contemporaine, Petit Palais, Paris, 1949; Contemporary French Prints, Boston Public Library 1952; Modern European Prints, Brooklyn Museum, 1954. Last year the Guggenheim Foundation announced awards to five print makers: Leonard Baskin, Misch Kohn, Armin Landeck, Mauricio Lasansky and Harold Paris.

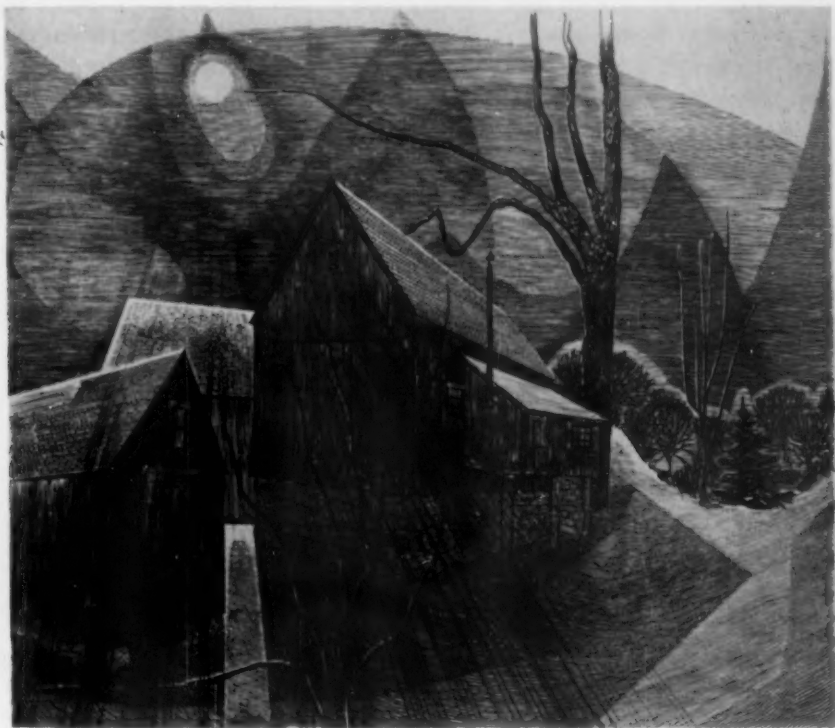
In addition there are all sorts and kinds of regional print societies and clubs from the Society for Print Connoisseurs to the more recently established International Graphic Arts Society, Inc. The latter has a program which differs decidedly both in organization and intention from the older, more established and limited groups. IGAS was founded in 1951

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Leonard Baskin
Man with Spring Plants

as a non-profit organization for the creation and international distribution of contemporary works of graphic art. All prints are selected by a jury of seven. The jury does not meet, but the members vote independently by mail: Una E. Johnson, Karl Kup, William S. Liebermann, A. Hyatt Mayor, Carl O. Schniwind, Carl Zigrosser and one artist member, Ben Shahn. The artists chosen are expressly commissioned by the Society to make prints in editions limited to 200 impressions. During the first two years of operation IGAS has released 40 new editions to its members. In June, 1953 Theodore Gusten, the Executive Director of the Society, wrote: "IGAS had 3600 prints of which 3000 have been distributed to members in America and Europe. This astonishingly high percentage was achieved because of the excellent balance of the editions, which represented the wide range from realism to abstraction. It cannot be said that the IGAS selections are directed to any one fashionable group, style, or school of



Armin Landeck

Moonlight in the Country

approach." New projects of the Society include a scheme for placing American contemporary prints in European museums as a part of a goodwill gesture; and this spring members of IGAS will be offered contemporary prints from Sweden, Yugoslavia and Japan. The Swedish group in return will offer its members some American editions.

Even from such a brief account as this there can be little doubt of the active place of graphic art in the modern world. Since we are in mid-century, it is timely to consider what types of prints are being made and why? During the past thirty years there have been definite changes in style and subject matter. With the passage of time, so-called "modern" graphic art can be placed in a more sensible perspective. No one form or technique was broken entirely into pieces overnight to be wholly re-fashioned the next day.

When Roger-Marx wrote his excellent book in 1939, he called it *French Original Engravings from Manet to the Present Time*. The words "original engravings" have always been rather puzzling. How can an engraving be an original, since by the nature of the medium, many copies or impressions can and do exist. What Roger-Marx really meant, as he carefully explained in his introduction, was that he was going to discuss prints made by painters and sculptors in distinction to prints made by professional engravers." Vollard, in the portfolios which he issued at the end of the 19th century, as well as the Natanson brothers in their publication, the *Revue Blanche* had a similar idea in mind. What was more important, was that all three were blessed with discrimination. In the 1860's Bracquemond, whom we are now apt to think of as a professional engraver or etcher, battled both in words and on the plate for original prints. Bracquemond was entirely self taught. He began to etch, instructed by an article on "how to do it" straight out of the encyclopaedia. He ended by mastering a number of graphic techniques, many now, again thought so new. "On a souvent loué Bracquemond de la connaissance approfondie qu'il possède des pratiques mécaniques, chimiques, ou si vous voulez un mot plus familier, de la cuisine de l'eau forte. Il est certain qu'il a des recettes de vernis et de mordants; il est certain qu'il n'est point embarrassé de manier un burin, une hoquette de sculpteur, qu'il est grand chercheur de procédés nouveaux; qu'il a fait des essais de manière noire, de vernis mou, de pointe sèche non ébarbée; qu'il n'ignore ce qu'est l'aquatinte (en boîte) l'aquatinte en liqueur et l'aquatinte au sel; qu'il a tenté même des graveurs en couleur par le procédé de Debucourt. Il est certain encore qu'il est au besoin en excellent imprimeur, que les mystérieux tour de main des taille-douce ne sont point des secrets pour lui, et qu'il vous [retrousse] une planche de main

d'ouvrier". This long paragraph from Beraldi written in 1885 is not the description of a stuffy engraver. Rather the words might easily be translated or paraphrased as a sort of prospectus for any of the contemporary schools of "creative" engraving which lay so much emphasis on the mastery of new techniques. Bracquemond and some of those he taught, Manet, Whistler, Degas, Pissarro were not revolting against technique, they were rebelling against the academic in vision. It is only partially true to say that the camera completely destroyed the need for reproductive engraving. All engraving is a reproduction of a drawing or design of some kind. What did change and still changes is the eye, the vision, the lens, the inspiration, not the basic tools of the trade.

It is extremely illuminating to thumb through various catalogues of modern prints which have appeared in this country in the past thirty years. The annual volumes of the Selections of Fine Prints from 1923-1938 provide a long series of images in which a sentimental realism projected by a more than adequate craftsmanship is the general pattern. Perhaps it is only fair to add that the prints in question were made for the most part at the height of the boom and the artists making them showed little concern for the great conflicts already being waged in painting. Here was another richer generation of the "professional engraver".

In the thirties, as was natural, hundreds of lithographs filled with social content reflected the national scene. Then they were startling, but now in retrospect most of them seem straight reporting or illustration done with a high conscience.

In the middle thirties W. S. Hayter influenced by Hecht formed his Atelier 17. Seeking a perspective beyond the accepted frame of the conventional print he introduced the now familiar white dot or groove into his copper plates. But he brought more than just a mannerism to contemporary print making. His background of mathematical training and his perception of surrealist literature and his contagious energy were also important factors. Here was a fresh breeze for the younger students to follow. Many of the group worked directly on copper without preliminary sketches. The guiding of the burin through various planes became both a technique and an end in itself. However, in time this imaginative play began to wear a little thin.

While surrealist symbols still pervade the subject matter of many contemporary prints and while the influence of German expressionism, Klee and Picasso are overtones in many others, in the past decade another development has been taking place. It is most clearly to be recognized in the small excellent exhibition *Young American Print Makers* at the Museum of Modern Art.

From some 1500 entries, 100 prints were chosen, all by artists under 35 years.



Hans Jelinek
Fish in Whirlpool

not imitate humans (Hugnet), if the new naturalism of calligraphy is apparent, they are symbols that betray the unease of our present world. The new jump up flags of communication, the dots and squiggles even though deliberately scrambled also form a pattern that is a message. Such patterns may or may not be suitable to be hung in a room as decoration. There are still many charming contemporary prints that can be hung, just as there are modern curtains and rugs that are to be commended for fine color, design and general harmony. But, then, not every book even in a small fine library is to be read every day.

Both in this exhibition and in the most recent prints issued by IGAS there is a new intensity of spirit which manifests itself in a number of ways. First of all the use of color, which had been growing in importance in the forties, was often muddy or violent on the plate. Now colors are lighter and muted. The printing is assured and techniques less self-conscious. All this foreshadows a new maturity of thought both on the part of the artist and the collector.

If fish swim around too much in space, if birds walk about and do

CAA ANNUAL MEETING

CONSOLIDATED STATEMENT OF INCOME, EXPENSES AND CAPITAL FOR YEARS ENDED DECEMBER 31, 1953 AND 1952

<i>Income</i>	1953	1952
Memberships	\$21,464.45	\$20,823.67
Books for account of members ..	27,653.54	25,479.63
Banquet, Postage, Exchanges ...	1,470.39	1,747.01
COLLEGE ART JOURNAL	2,210.67*	1,314.81
ART BULLETIN, back issues, misc.	1,599.16	2,687.03
University, Museum & Foundation subventions	7,315.00†	7,200.00
Carnegie Trust Fund income	1,725.00‡	925.00
Total income	\$63,438.21	\$60,177.15
<i>Expenses</i>		
Books for account of members ..	\$21,893.46	\$22,778.80
Salaries and Commissions	10,985.12	9,041.00
Insurance and Annuity premiums	826.03	610.77
Annual and Board Meetings ...	641.97	400.92
Banquet and Promotion	1,907.11	1,498.64
Overhead, Postage & Printing ..	3,859.41	3,349.53
COLLEGE ART JOURNAL Printing & Distribution	5,148.85	4,570.13
ART BULLETIN Printing, Plates & Distribution	15,185.07	14,271.85
Total expenses	60,447.02	56,521.64
Excess of income over expenses	\$ 2,991.19	\$ 3,655.51
Additions to Reserve Fund (Life Membership, Income, Bequest of Mr. Eisner—\$1,000.00) .	2,085.90	696.00
Capital January 1, 1953	28,190.68	23,839.17
Capital December 31, 1953	\$33,267.77	\$28,190.68
Accounts receivable	4,727.98	5,705.78
Accounts payable	2,819.01	1,198.23

* This includes contributions of \$535.00 from Mr. Eisner, \$250.00 given anonymously and \$100.00 from the Museum of Modern Art.

† Columbia University, Harvard University, Indiana University, The Institute for Advanced Study, New York University, Princeton University, Oberlin College, Smith College, University of Chicago, University of Louisville, University of Michigan, Vassar College, Wellesley College, Williams College, Yale University, Carnegie Corporation of New York, Cleveland Museum of Art, Dumbarton Oaks Research Library and Collection, The Frick Collection, The Metropolitan Museum of Art, The Pierpont Morgan Library, National Gallery of Art, Samuel H. Kress Foundation, Walker Art Center, William Rockhill Nelson Gallery, The Wyomissing Foundation, Inc.

‡ Includes \$525.00 first payment for 1954 and \$150.00 special grant.

The 42nd annual meeting of the College Art Association was held in Philadelphia, jointly with the Society of Architectural Historians, from January 28-31, 1954, with headquarters at the Hotel Bellevue Stratford. The meetings were scheduled at the Art Museum, The Academy of Fine Arts as well as at the hotel. Enrolled attendance came to 522 (a record) which included 152 colleges, universities and art schools, 37 museums and galleries, 14 foreign institutions, 10 professional art organizations, and 29 from miscellaneous categories.

All meetings were well attended, and attracted the usual comments both favorable and unfavorable, but from the extent of applause it was clear that the ayes had it. Several of the papers will appear later in the *COLLEGE ART JOURNAL*.

The financial report—or a digest of it—appears above. From this the following

highlights may be underlined: membership continues to increase and has reached almost 2300; expenses (alas!) also keep going up, but thanks to a hard working and hard headed business manager, Peter Magill, we are still in the black, with an excess of income over expenses this year of about \$3000.

The biggest worry of the Board of Directors is the problem of subventions for the *ART BULLETIN*. It costs about \$15,000 a year, of which we must raise about half through annual subsidies given mostly by universities and a few foundations (the full list is published in the *ART BULLETIN*). If the subventions decrease seriously we will be in trouble, and each year they become harder to solicit.

Important new activities are the awards in art criticism and art historical scholarship (full reports of both are published in this issue).

COMMITTEE REPORTS

NATIONAL AND INTERNATIONAL COMMITTEES FOR THE HISTORY OF ART:

The President reported that in consultation with the Board of Directors and the National Committee he has appointed the following to the National Committee: George Kubler, Richard Krautheimer, Carson Webster and Evans H. Turner (Secretary). Earlier in the day the National Committee met to choose names for submission to the International Committee to fill vacancies caused by the resignation of Mr. C. R. Morey and Mr. Henry Hope.

In accordance with the custom indicated by the Chairman of the National Committee, Mr. W. G. Constable, the committee chose three names, in the following order, from which the International Committee will presumably choose two: Mr. Millard Meiss, Mr. George Kubler and Mr. Wolfgang Stechow. (Mr. Hope continues as a member of the National Committee.)

COMMITTEE ON GOVERNMENT AND ART:

Mr. Goldwater reported on the composition of the committee of which Mr. Lloyd Goodrich is chairman, and its current activities. He has received through President Faison expression of opinion from some members in favor of a stand in support of the bill introduced into Congress by Rep. Howell (N.J.). This bill will be carefully studied, together with a similar one reportedly under consideration by the Eisenhower administration.

AMERICAN COUNCIL OF LEARNED SOCIETIES:

The President reported that the Association's two representatives are Rensselaer Lee (also a member of the Board of ACLS) and the Secretary of the Association, Mr. Sloane. At the recent meeting in Rye we were represented by Mr. Lee and by Mr. Sloane, acting as alternate for the retiring Secretary, Mrs. John Alford. Mr. Lee reported that the ACLS planned to

place more emphasis on the teaching of the humanities, to make people more aware of the importance of the humanities in education and so make them more impervious to totalitarian influences. ACLS is also much concerned with teacher recruitment program and takes a primary interest in a program of fellowships for people carrying teaching loads. As ACLS has asked for reaction and advice of member societies, a committee from CAA will study these questions. The Committee: Messrs. Lee (Chairman), Sloane, Coolidge, with probable additions.

FILM COMMITTEE:

The report of the Committee was presented by Miss Franc, and was approved. The membership thus went on record in favor of a session on films in the 1955 meetings, with accompanying discussion; gathering further information about the use of films by the membership cooperating with other education agencies that use films or make them; and continuing the policy of the COLLEGE ART JOURNAL to publish articles on films.

COMMITTEE ON JUNIOR COLLEGES:

Mr. Nathan of Bradford Junior College (Chairman) submitted his report. The President explained that this report was among the business that did not get discussed at the Directors' meeting despite a late hour of adjournment. It was moved and voted to submit this report to the Executive Committee at its next meeting, and the President gave assurance that it would be included in the agenda. He thanked Mr. Nathan, Miss Marion Hayes (Mt. Holyoke) and Mr. Bartlett Hayes (Addison Gallery) for their work.

President Faison announced the following appointments to the standing committees:

Publications Committee: Rensselaer Lee (Chairman), Harry Bober (editor of the Monographs), George Kubler, Richard Krautheimer, and the Editors of the ART BULLETIN (Carson Webster) and

the COLLEGE ART JOURNAL (Henry Hope) *ex officio*.

Film Committee: Theodore Bowie (Chairman), Helen Franc, Horst W. Janson, Roger Tilton, and William S. A. Dale.

Committee on Art and Government: Robert Goldwater (Chairman), Charles Sawyer, Henry Hope and (as alternate) Henry Russell Hitchcock. Mr. Goldwater will represent the CAA on the general committee on Government and Art, of which Lloyd Goodrich is chairman, and which acts in an advisory capacity to the National Fine Arts Commission.

Committee on Accreditation: Andrew S. Keck (Chairman), and Charles Niver Acting Chairman in Mr. Keck's absence).

CAA representative on the U.S. National Commission for UNESCO, for three years from November 1953: Agnes Mongan.

Committee on Citation for Art-Historical Scholarship: Charles R. Morey (Chairman), Wilhelm Koehler (2 year term) and Horst W. Janson (3 year term). [Note: Mr. Janson was appointed after receiving an award.]

Committee on Frank J. Mather Citation in Art Criticism: Creighton Gilbert (Chairman), S. Lane Faison, Jr. (2 year term), third member to be appointed (3 year term). [Note: Aline B. Saarinen has accepted this appointment.]

Officers elected for 1954: Lamar Dodd (University of Georgia), President; Milard Meiss (Columbia University), Vice President; Joseph C. Sloane (Bryn Mawr), Secretary; John W. Straus (Macy's, New York), Treasurer.

Newly elected directors: George H. Forsyth, Jr. (University of Michigan); Stefan Hirsch (Bard College); Thomas C. Howe (California Palace of the Legion of Honor); A. Hyatt Mayor (Metropolitan Museum of Art); John W. Straus (Macy's, New York).

Nominating Committee elected for preparing 1955 slate: Richard H. Howland, Chairman (Johns Hopkins University); George W. Rickey (Indiana University); Walter L. Nathan (Bradford Junior Col-

lege); Otto G. Von Simpson (University of Chicago); Harry Bober (New York University).

S. Lane Faison, Jr., retiring President, was empowered by a voice vote at the annual business meeting to remain in office as Acting President until Mr. Dodd returns from abroad, either during summer or early fall.

The location of next year's annual meeting will be determined at the next session of the Board of Directors in May, 1954. There was considerable discussion of St. Louis, but it turns out that the invitation is for the *following* year, 1956, and would not be convenient for 1955. New Haven was also mentioned but after the Yale people learned of the huge attendance they had to withdraw their invitation because of inadequate hotel space. Members wishing to suggest a location for the next meeting (same date: last week in January) should write to our New York office. Any

recommendations about the program will also be welcome.

Your editor had to miss a part of the meeting, but from all reports and gossip gathered, it appears to have been thoroughly successful. Felicitations to the Executive Committee and the ground work of the hosts, headed by Fiske Kimball, David M. Robb and Charles E. Peterson.

Addenda: Lamar Dodd, incoming President, has just been elected to the National Academy of Design. Rensselaer Lee, a former President, joins the faculty of the Institute of Fine Arts, New York University, next fall, as does Harry Bober. CAJ's editor along with Robert Goldwater, editor of former *Magazine of Art* discussed the teaching of creative arts (visual) in American colleges at a recent meeting at Columbia. Speakers for the other creative arts were Virgil Thomson (music), R. P. Blackmur (writing), Francis Ferguson (drama).

CAA AWARDS IN ART HISTORICAL SCHOLARSHIP

At the Annual Banquet of the College Art Association given in Philadelphia, January 29th, 1954, two citations were made for the most distinguished works of art historical scholarship published in 1952 by an American or Canadian scholar.

The main citation went to H. W. Janson of New York University for his book, *Apes and Ape Lore in the Middle Ages and the Renaissance*, Studies of the Warburg Institute (founded by F. Saxl), edited by H. Frankfort, vol. 20, London, The Warburg Institute, University of London, 1952.

"An outstanding representative of that branch of art-historical scholarship which conceives of art as the most eloquent indicator of the general cultural heritage of man, this book achieves high distinction not only by vast learning, brilliant acumen, exemplary method, lively writing and the saving grace of humor, but also by its significant contributions to important aspects of medieval sculpture and book illumination as well as to

our deeper understanding of interesting facets of the art of such great masters as Michelangelo, Titian, Dürer, Brueghel, and Chardin."

Honorable mention went to Margaret Rickert for her book *The Reconstructed Carmelite Missal*, Chicago, University of Chicago Press, 1952.

"The result of untiring devotion to the definitive solution of the many intriguing problems which stood in the way of our complete understanding of what was once one of the finest late medieval manuscripts of the English-Flemish school, this book deserves admiration and praise for its uncompromising exactness of detail, methodical precision, and ingenuity of art-historical detective work."

The judges for the citation were Wilhelm R. W. Koehler, Harvard University, Charles R. Morey, Professor Emeritus, Princeton University, and Wolfgang Stechow, Oberlin College, Chairman.

CAA AWARDS IN ART CRITICISM

Seven art critics received the College Art Association's new Frank Jewett Mather Citation in art criticism at the annual banquet in Philadelphia. The full report of the judges follows:

Prizes, medals, and other tangible signs in recognition of merit have long been awarded artists, and similar prizes are frequently given journalists who work in the field of public affairs. In the field of art criticism, specific recognition of merit has come tardily. Critics are frequently criticized; all too seldom is their work rewarded as is that of painters, sculptors, and newspapermen generally. In order to fill this gap—to recognize merit in art criticism, to affirm that good criticism is an important part of our artistic life, and to foster the spread of art criticism as widely as possible—the College Art Association of America has established an annual award which the undersigned have the privilege of making for the first time.

From the beginning, the sponsors of the proposal to institute such a citation have considered naming it after some distinguished critic. It is always difficult to make such a choice from among the living. The recent death of Dr. Frank Jewett Mather, Jr., of Princeton University, opens the possibility of a choice which we feel will command the respect not only of the membership of the College Art Association but of the wide circle of general readers to whom good criticism is a matter of concern. In addition to fulfilling his duties as teacher of art history and director of the Princeton University Art Museum, Professor Mather found time to write many books on the history of painting, as well as a large number of magazine articles. Furthermore, he served as art critic for the *New York Evening Post* for several years before he took up his duties at Princeton, and he was also, in those years, American editor of the *Burlington Magazine*. The *New York Evening Post* recognized his general wisdom by appointing him one of its editorial writers. His interests were al-

ways broadly humanistic, in the spirit of the Renaissance he knew and loved so well. At his best, he could write in the tradition of the fine essayists of our language.

It is therefore proposed that this citation be named the Frank Jewett Mather Citation in Art Criticism. Any announcement of it shall also carry the name of the College Art Association of America.

Samples of the work of more than fifty critics were submitted for consideration by this committee. Careful study of all this material, much of it extremely interesting, makes it abundantly clear that art criticism is not one thing but many things, and these are frequently not comparable. Criticism as practiced in a metropolitan center meets different conditions from criticism as practiced in smaller cities, and criticism as practiced in New York meets conditions which exist in no other metropolitan community. Similarly, criticism directed toward the interpretation of contemporary creative problems is not the same as criticism concerned with questions of an historic nature. The critico-biographical study of a single artist cannot be judged in the same light as a review of a large group exhibition, and criticism which is directed toward the relationship of artist and society cannot be assayed on the same grounds as criticism directed solely toward aesthetic considerations. For this reason, your committee feels called upon to award not one citation of merit, but a series.

Some of those who submitted their work for this award do not seem to be aware of what criticism is. Criticism is not simply a matter of factual reporting, and the critic is not simply a mirror of current events and the opinions of others. Criticism implies well-expressed sensibility and a certain stance of cultural leadership, but this is often avoided, apparently through timidity. Cultural leadership, to be sure, need not be expressed solely through favorable or unfavorable opinion; for example, one of those whose work we honor had made a survey of the artistic resources of his

community, bringing the creative people of his city to the attention of the city at large. Furthermore, cultural leadership need not be divorced from the reporting of fact, as is well shown by the work of many candidates for this citation. In some cases, however, failures of criticism are not to be laid exclusively at the critic's door; conditions inimical to criticism seem to exist in many places, and here the problem has as much to do with the opportunities which the community affords, and with the attitudes and practices of exhibitors, as with the attitudes and practices of the critics and their newspaper superiors.

In the light of this year's submissions, it seemed advisable to divide the citation into seven parts, or into seven different and equal citations. The categories established in making this division were derived from a study of the submitted material and proceeded naturally from it; there was no effort to establish categories in advance and force the material into them. Our action in this regard is not intended to serve as a precedent; the only precedent we desire to establish is that of keeping the citation fluid in response to the material which passes through the judges' hands. A special problem was created by the articles which came to us from members of the staffs of art magazines. As originally conceived, the citation was to go to criticism by members of the staffs of publications of general circulation and art magazines were not considered as coming under that heading; nevertheless some excellent material was sent in from the specialized publications of the art world, and in two cases it seems to us to demand recognition. These two citations are therefore to be regarded as exceptional and in a somewhat different category from the others, although the example of the critics so recognized may well be followed by critics for publications of other kinds.

It is our privilege and pleasure, then, to announce the following seven citations:

1. For expert fusion of reportage and criticism in a metropolitan community: Arthur Millier of the *Los Angeles Times*.

2. For expert fusion of reportage and criticism in a smaller community: Henry Seldis of the *Santa Barbara News-Press*.

3. For analysis of problems in the field of art history and their relationship to contemporary problems: Aline Louchheim, for her article, "From 'Wild Beasts' To Old Masters," in the *New York Times Magazine* for October 5, 1952.

4. For a survey of the artistic resources of the critic's community: Dushen Bresky, for a series of articles in the *Calgary Herald* of Calgary, Alberta.

5. For exposition of problems in the relationship of art and government: Leslie Judd Portner of the *Washington Post*.

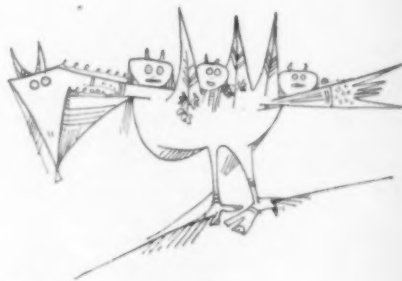
6. For a biographical and critical article on a single artist: Belle Krasne, for her "Theodore Roszak Profile" in *Art Digest* for October 15, 1952.

7. For analysis of problems in the field of contemporary art: James Fitzsimmons, for his articles in *Arts and Architecture* for May, June, and July, 1953.

Respectfully submitted for the committee by

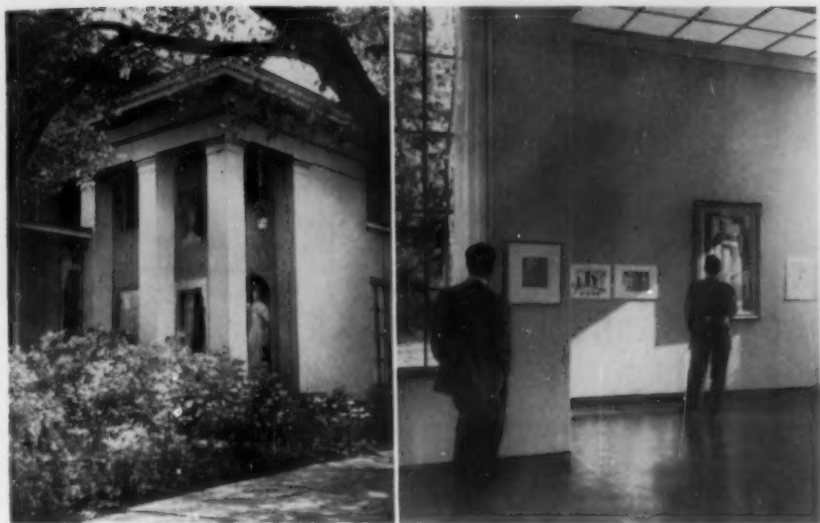
Alfred Frankenstein, Chairman
Art Critic, *San Francisco Chronicle*, and
lecturer in American Art, University of
California

Creighton Gilbert, University of Louisville
S. Lane Faison, Jr., art critic, *The Nation*,
and professor of art, Williams College



Wilfredo Lam, Engraving.

WESLEYAN'S NEW ART CENTER



Davison Art Center, Wesleyan University. The spectator absorbed in Picasso's *Table* (on loan from Smith College) is Sam Green, chairman of the department.

The Davison Art Center of Wesleyan University serves as class room, studio and exhibition space for art and related courses in a small liberal arts college. The Art Center is exceptional in that it incorporates within itself one of the most distinguished architectural monuments of the pre-civil war period, the Alsop House. In this connection Henry-Russell Hitchcock remarked on the occasion of the dedication of the building, "that the adaptation of old houses to suitable new uses, when properly conducted, as here, is in effect the only sound method of preserving distinguished work of the past".

The Alsop Mansion was built by Richard Alsop IV, son of the "millionaire" poet and "Hartford Wit," Richard Alsop, III, for his widowed mother, later Mrs. Samuel Dana. It remained in the hands of the Alsops (although not occupied by the family for a number of years) until 1949 when it was acquired by Wesleyan. Though

Talbot Hamlin, in his discussion of the building in *Greek Revival Architecture in America* includes it in that style, the term Romantic Classicism is perhaps more suggestive of the building's quality. Its design reflects the restrained proportions and elegant grace of the first decades of the century yet does not follow the classical orders too slavishly. At the same time the unusual plan and the bold planometric massing relate it to the more forward looking architecture of the mid-century.

Records concerning every detail of the construction of the house, from specifications to cancelled checks are still in existence, but unfortunately no document pertaining to the architect is among them. Tradition has it that some member of the Alsop family designed the house, and it is known that a nephew of Mr. Alsop was in charge of construction since his uncle was required to remain in Philadelphia where the family shipping business was centered.



Correspondence between members of the family indicates that the plans were drawn or at least revised in New Haven. No one in New Haven except Ithiel Town could have been the designer, and stylistic evidence points further to this distinguished architect. The plan of his Bowers House in Northampton, Massachusetts, the detail and decoration, as well as the plan of his own house in New Haven, and certain features of other buildings by Town and also by his erstwhile partner A. J. Davis indicate the likelihood that the design for the Alsop House was done at least under Town's guidance. Furthermore, the famous Samuel Russell House nearby on the same High Street built by an intimate friend of the Alsops, had been designed by Town ten years before. It is interesting to note the close resemblance of the Alsop House not only to a composite of Town's other structures, but to the work of Ludwig Persius and Karl Friedrich Schinkel. In fact, the former's Landhaus in Potsdam is almost identical in its exterior design to the Alsop House, even to the trompe-l'oeil statues of the façade and the decorative iron work.

The exterior and interior decorations executed in oil on plaster are unique in the domestic architecture of America. Although

they are attributed in Edward Allen's *Early American Wall Paintings* to Brumidi, stylistic comparison shows this ascription to be unlikely. The Italian, moreover, did not come to this country until 1852, and evidence points to the paintings having been executed soon after the completion of the house. The superficial resemblance of the decoration to that of the Empire Style might suggest a French origin, but a similar classical taste prevailed all over Europe. The use of warm colors in the shadows indicates the artist's familiarity with Pompeian originals. The paintings bear a far closer correspondence to decoration in Schinkel's buildings, particularly in the Royal Palace at Potsdam, than to anything else. But whatever its origin, the painter belonged to the decorative tradition stemming from Raphael, augmented by the Pompeian mode of the late eighteenth and early nineteenth centuries. The figures on the exterior, in the stair hall, and the two ceiling paintings, *Apollo's Chariot* and *The Car of Jupiter* are generally classical in inspiration. This somewhat academic style is relieved however, by a livelier naturalistic touch, especially in the former morning room or office. Here, perspectives of sky are seen through arbors and lattice

work, the whole is enlivened by foliage, flowers, birds, and insects.

In the transformation of the old house into the new Art Center, no important part of the original Alsop property has been changed, except the stable, which was remodeled into studios, though retaining its fine exterior. Since little of the original painting was badly damaged, the present effect is substantially what it was when the painting was new. The painted rooms have been furnished and decorated to reflect the best taste of the period, and although the rooms themselves and their furnishings are of museum quality, they are not too restricted in use. They are used for teas and other functions connected with the openings of exhibitions and the reception of visiting speakers or artists, and are much favored for more casual entertainment of various groups of students and faculty, and as a congenial and beautiful place for study.

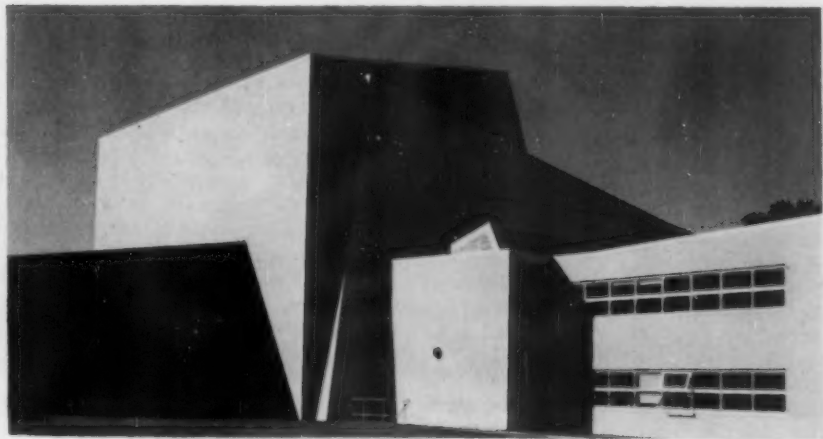
Classrooms, exhibition space and office areas are mostly housed in the former utility areas of the old house and in additions. The classrooms include a lecture room with adjustable lighting for the showing of slides and 16mm films, a library and stack area, seminar rooms for small discussion classes, four separate stu-

dios for the creative work connected with Freshman Humanities course and for advanced students; studios for painting, drawing and sculpture, quarters and equipment for the printing of etchings, engravings, lithographs and wood blocks as well as typographical facilities for book production. There are also kilns and potters wheels for ceramics. Metal and wood-working equipment are provided in a general shop open to the student body as a whole. In addition, there are two photographic dark rooms for student use.

Though there is extensive exhibition space throughout the Art Center, the main gallery, which was added as a new, fire-proof, air-conditioned structure, is the most important. It was planned primarily in terms of exhibiting the Wesleyan Print Collection, one of the finest and most extensive collections of the Graphic Arts in this country, outside the larger museums. Its Greek Cross plan and its movable screens specifically designed for adjustments to large, small and varied exhibitions provide excellent and flexible exhibition space for the art department and the community at large.

SAMUEL M. GREEN
Wesleyan University

Hall Auditorium at Oberlin. Architect: Wallace K. Harrison, 1953. Rear view.



Obituary



FRANK J. MATHER, JR. 1868-1953

In the recent death of Frank J. Mather, Jr., the world of arts and letters has lost a wise and humane spirit, and a versatile one. Born in 1868, only four years after Toulouse-Lautrec, he could, as his friend Bernard Berenson does, look upon Picasso as a young upstart and estimate his value against a longer time-span. Professor Mather was a humanist in the tradition of the Renaissance he loved and knew so well. Defending its standards in his writings, he exemplified them in his life. If he did not find our brash new world an adequate substitute, that was certainly his privilege, for he had already found his own identity in a serener time, and established it well.

It is hard to think of Professor Mather apart from Princeton University, where he taught for twenty-three years until 1933, and continued for a dozen more as an emeritus, actively directing the Museum of Historic Art. Nevertheless, when his teaching career at Princeton began, he was past

forty and he could look back on a rich and varied experience. After graduating from Williams College in 1889, he had acquired the Ph.D. degree in literature and philology at Johns Hopkins, continued his studies at the University of Berlin and the Ecole des Hautes Etudes, had taught Anglo-Saxon and Romanic languages at Williams, and had put in several years as a journalist; between 1901-1910 he was an editorial writer as well as art critic for the *New York Evening Post*, also Assistant Editor of *The Nation* and American Editor of the *Burlington Magazine*. After retiring at Princeton he taught courses at Cornell, Wisconsin, Union College, and the Metropolitan Museum of Art.

As his many interests began to converge on the history and criticism of art, he did not lose sight of a larger world of reference. In his classes, a problem of attribution took on all the suspense of a detective story; a question of artistic influence became an essay in civilization. I arrived at Princeton in 1930 to study under him in what turned out to be his final two years of graduate teaching. He gave sound professional training, and he gave something else much rarer: the example of a mind with range and velocity. He was a marvelous conversationalist, whether in the classroom or at home. If you undertook to point out Parisian influence in a Siene painting, he would go at you with his almost savage good will until you could establish your point in spite of his making you aware of just what it meant to transport anybody or anything from Paris to Siena in the fourteenth century. For you, it had been a question of juxtaposing two photographs in the comfort of a modern library. For him, it was a human adventure by land or, preferably, by sea. He was a great sailor, and he was not averse to steering the conversation to windward. His very large head framed piercing small eyes set deep like a sea-captain's for protection against heavy weather.

Until recent years the Mathers lived in a pleasant country house called Three Brooks, at Washington Crossing, Pa. One of the brooks had made two small islands near the house, and he promptly named them Ile de la Cité and Ile St. Louis. During the thirties, when the Atlantic seaboard was visited by a plague of Japanese beetles, I clearly recall him directing an elaborate campaign to destroy them. He was in the middle of writing his book on Venetian Painters, but he found time to compose an essay on these beetles for the *Atlantic Monthly*, an item that will stand comparison in purely literary terms with the finest in our language.

Mr. Mather is best known for his general histories of Italian painting, modern painting and Western European painting of the Renaissance. These appeared between 1923 and 1939 and they have probably been read more widely than any other books on painting by an American scholar. A more philosophical work, *Concerning Beauty*, was published in 1935. In that year he saw a good deal of John Dewey at Dartmouth, and of Dewey he wrote me: "pure gold, but devilishly difficult to extract."

Frank Mather's gold was altogether accessible.
S. LANE FAISON, JR.
Williams College

A similar notice by the same author appeared in Art Digest, Dec. 15, 1953.

ANTONIN HEYTHUM, 52, head of Syracuse University's industrial design department, died in Munich, Germany, on January 10, 1954. Heythum, world famous industrial designer and architectural engineer, came to the University in the fall of 1946 to set up a five-year course in industrial design.

Prof. Heythum and his wife, Carlotta were in Paris last summer as co-chairmen of the International Congress of Industrial Designers. They held the same post for the 1952 convention in London. A half-year's leave of absence from Syracuse enabled the couple to remain in Europe because of Prof. Heythum's health.

The noted industrial designer was a native of Czechoslovakia. After coming to this country in 1939 he taught at the New School for Social Research in New York, California Institute of Technology, and Columbia University, prior to joining the Syracuse faculty.

Alton Pickens, *Saturn and Family*, Aquatint, 1953.



Letters to the Editor

DEFENSE OF SHERMAN

SIR:

I have a few more words to add to the controversy concerning two of the recent books by Hoyt L. Sherman, *Drawing by Seeing* and his *Cézanne and Visual Form*.

I wish to not only affirm the reply of Mr. Sherman to his critics but to add a vigorous approval of the remarks of Mr. Alfred E. Hammer (CAJ, XIII, 1, pp. 43-44).

I have known the work of Mr. Sherman since 1935. These books are the result of many years of self-sacrificing drive and personal integrity. They are not to be lightly dismissed with didactic criticisms.

We must realize that there are circles in American education ingrained deeply with ideas of security gained from dictatorial approaches which are aimed at conformity and resignation.

The work of Mr. Sherman has disturbed these securities. For an academic reality he poses a living one. He is an existentialist of seeing and because of this human optimistic view his work becomes a disturbing symbol to these types of academic minds. Mr. Sherman is concerned with man, the potentialities of man. He is concerned with giving a developing quality to man's experiences through vision, with the cutting away of stylistic visual inhibitions and neuroticisms.

It is my opinion that his work, *Cézanne and Visual Form*, is the most definitive discussion of abstraction to this time. I would like to suggest to his critics that they reread the essay by José Ortego Y Gasset, "The DeHumanization of the Arts."

RALSTON THOMPSON
Wittenberg College

SLIDES

SIR:

Lester C. Walker's excellent article on "Low-Cost Slide Production for Teaching Aids" in the last issue of CAJ had a particular interest for me, because I have made my own slides in both color and black-and-white for quite some while. There is one aspect of the matter which he neglected to mention, however, and which I think is of some importance. That is the use of Direct Positive film for black-and-white slides.

There is no need to first make negatives, and then have transparencies made up from them, unless one wants to have the negatives for some other purpose, say glossy prints. Simply for black-and-white slides, the cheapest and fastest way is to use Kodak Direct Positive 402 film. (Distinguish between this and what is called Positive film; that is something else.) It may be ordered from dealers in bulk rolls of 100 feet, and made up in 20- or 36-exposure cartridges with a daylight film loader. There being no reversal process, it is a simple matter to develop the exposed film in a daylight tank, using Direct Positive Film Processing Outfits. It has been my experience that to make a slide on Direct Positive Film, and develop it, costs about four cents, as compared to the cost of about fifteen cents by the negative-positive method. And since only one process instead of two is involved, the transparencies are both more quickly made, and of somewhat richer density. Furthermore, any good commercial company will make prints from Direct Positive transparencies.

ALAN GOWANS
Middlebury College

WEST AND EAST

A panel discussion on Asiatic Art and the Impact of Western Techniques was held on November 8, 1953, in New York. The discussion centered largely upon the Arts of India. The following letter is from the panel chairman.

SIR:

As chairman, I had introduced the general problem to be considered in all Asiatic countries, with their varying religious backgrounds, and my thesis was that change must come, the experimentation with Western techniques would be inevitable, but one would hope for an expression based on rich native tradition in each area.

It was then suggested that for the dramatic arts in East Asia, the one thing of benefit that could be contributed would be more emphasis on climax and focus. The rather monotonous, long presentations typical of several Asiatic countries would be more dramatically compelling if the scripts were tightened up and the tempo varied. The use of new lighting techniques might be found interesting, also.

As the discussion turned to painting, India was cited as the country where change has been manifest now for about 50 years. There has been active experimentation with Western techniques and ideas, carried on at a rate of speed that is really astounding. In the work of some of the most gifted painters, we can see a reflection of all of the experimental phases of European art condensed into a few years. There is great interest in painting now in India, and a healthy, vigorous art should result.

There seems to be less interest in sculpture on the whole, less experimentation there. In architecture, Western techniques and materials are already being used.

It was suggested that, with all due respect given to innovators in contemporary art, credit should be given to the archaeologists and scholars of the past 100 years, who had so often been instrumental in rescuing and preserving monuments that

were falling into decay. Many of these have been Europeans, and they have helped to preserve the heritage of the past, which may serve as an inspiration to the future by making known the great achievements of days gone by. This brought on a heated denial from supporters of new art movements. In their opinion, control exercised by European countries (politically) had so served to throttle the creative instincts of the people, that the restoration of old monuments could in no way compensate for their losses. Their opinion was that the sooner traditions are forgotten, the better—that reverence for tradition had hampered modern artists as much as political restrictions. Let ruined temples, damaged sculpture, and fading paintings continue to decay. The important arts of today have come into being because of a revolution in the lives of the people who have been anxious to break with the past.

They are turning to Western techniques, made available by motion pictures, well-illustrated books and magazines, etc.

Part of the audience agreed that this is the best possible course—a clean break, a complete revolution aided by the West. Others in the group said that new techniques may be excellent if they serve ideas indigenous to each area, especially if the unique character of the locale is preserved, with its own flavor and personality.

On this healthy note of disagreement, the discussion ended. Other members of the panel were: Faubion Bowers, Author and Correspondent, Mrs. Rajeshwar Dyal, Mrs. Leslie Grant Scott.

Prof. Leroy Davidson of Yale, who has returned from a year's stay in India on a Fulbright Grant was in the audience, and was most helpful and interesting.

JANE GASTON-MAHLER
Columbia University

Incidental information: Peter Larkin, who designed the sets for the current Broadway Production, *Ondine*, is the son of Oliver Larkin, Smith College.



George Bellows, *Jean*, crayon, ca. 1920, lent by Albright Gallery Buffalo to an exhibition of American drawings for circulation abroad (Smithsonian). Michael Coxie, *Queen Christine of Denmark*, 1545, a recent acquisition at Oberlin College, Allen Art Museum. Below: Paul Bril, *River between Cliffs*, wash drawing. From an exhibition lent by Royal Museum of Fine Arts, currently at Harvard University's Fogg Museum (circulated by American Federation of Arts.)



News Reports

PERSONNEL

CALIFORNIA COLLEGE OF ARTS AND CRAFTS—A one-man show of the craft work of Alton Robert Raible opened at Gump's in January. Guest instructors for the summer session include Trude Guermonprez, weaver, and Hamilton Wolf, painter, visiting from Mexico. **CARNEGIE INSTITUTE**—Herbert P. Weissberger, of New York, has been appointed head of the section of decorative arts, under the Department of Fine Arts. He is now arranging a larger permanent display and organizing courses in the decorative arts. **DECORATED**—Thomas Munro, Curator of Education at the Cleveland Museum of Art, was made a Knight of the French Legion of Honor on December 4, 1953. Dr. Munro has lectured at several French Universities and has had contacts with the foremost French writers in the field of aesthetics. He is editor of the *Journal of Aesthetics and Art Criticism*. **GETTYSBURG COLLEGE**—Warren F. Robinson, former head of the art department at Wagner College, S.I., has been appointed chairman of the new art department. His watercolors were shown at Gettysburg through December. **LOS ANGELES COUNTY MUSEUM**—The museum announced the resignation of Mr. James Byrnes, Curator of Modern and Contemporary Art, effective January 8, 1954. Mr. Byrnes is now the Director of the Colorado Springs Fine Arts Center. **ILLINOIS INSTITUTE OF TECHNOLOGY**—The French designer, Villemot, conducted a six-week workshop course in advertising art, sponsored by the Art Directors club of Chicago. Villemot is well known in France for his posters. **IMMACULATE HEART COLLEGE**, Los Angeles—Dr. Alois J. Schardt, formerly director of the National Gallery of Berlin, has since September, been full time Professor of Art, making possible a four year art history requirement for art ma-

jors. He will also lecture in the Graduate Studies Program of the Associated Colleges of Claremont, combined with Whittier, Occidental and Redlands. Sister Mary Corita, associate professor of art, has just completed her serigraph, *Fiat*, second commission for IGAS. **MICHIGAN STATE**—Two members of the Literature and Fine Arts staff at Michigan State College are on sabbatical leave this year. Dr. Paul Love is at the Institute de Allende at San Miguel, Mexico, where he is devoting his time to painting. Dr. Charles D. Cuttler is in Brussels, continuing his studies in Flemish art with the aid of a fellowship from the Belgian-American Educational Foundation. Mr. David Loshak's book, *The Art of Thomas Girtin*, written in collaboration with Mr. T. Girtin, the great-grandson of the artist, is to be published this winter by Messrs. A. & C. Black, Ltd., London. **MUNSON-WILLIAMS-PROCTOR INSTITUTE**—William Palmer, director of the school of art, had a one-man show at the Midtown Gallery, New York, in January. James Penney, instructor in painting at the Institute and at Hamilton College, has had several one-man shows this winter and is scheduled for another at the Kraushaar Gallery in April. **POMONA COLLEGE**, Claremont, Calif.—Mr. Frederick H. Hammersley has joined the art department staff as lecturer in painting. **SCRIPPS COLLEGE**, Claremont, Calif.—Millard Sheets, director of art, has completed two murals for the Church of the Assumption in Ventura. Albert Stewart, sculptor, has completed three figures for the same church and is currently doing 14 stations of the cross. **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**—Frederick Wight has recently been appointed director of the Fine Arts Gallery. During the fall Keith Finch, assistant professor of painting, held a one-man show at the Landau Gallery, Los Angeles. . . . The

Catherine Viviano Gallery in New York held a one-man show of work by Bernard Rosenthal, in charge of the sculpture area in the department. . . . Clinton Adams' one-man exhibit of paintings opened at the Pasadena Art Institute. Laura Andre-son, ceramist, won first prize for stone-ware at the L.A. County Fair invitational exhibit and second prize in the fiber, clay and metal competition of the St. Paul Gal-ler-y and School of Art. Two of her pieces were selected for the "Designer-Craftsman U.S.A., 1953" national traveling exhibi-tion. . . . Partha Pollock, weaver, won second prize for her textiles in the same show, and received a second prize for weaving at the L.A. County Fair. . . . Professor Archine Fety, in charge of the interior design area, will spend several months in Europe making a survey of modern furniture and other industrial products for the home. UNIVERSITY OF CALIFORNIA, Santa Barbara College—Dr. Kurt Baer is on sabbatical leave, Spring 1954, for research on Spanish Col-onial Art, in Mexico. Elliot Evans, chair-man of the department, is cataloging the paintings in the collection of the Society of California Pioneers in San Francisco. UNIVERSITY OF HAWAII—Josef and Anni Albers will be guest artists in the 1954 Summer Session and will have a joint exhibition at the Honolulu Academy of Arts. Mr. Albers will teach basic de-sign and advanced painting. Mrs. Albers will offer courses in weaving. Professor Cox, with William H. Davenport, has completed the manuscript and plates for a book on *Hawaiian Sculpture*. Professor Jean Charlot has just completed his third major mural. This is the companion piece to his earlier university fresco on old Ha-waii. Stimulated by Charlot's work, four fresco murals in the new chemistry build-ing have been executed by Sueko M. Ki-mura, Juliette May Fraser, Richard Lucier, and David Asherman. UNIVERSITY OF MICHIGAN—Professor Max Loehr's book on *Chinese Bronze Age Weapons* has been accepted for publication by the University of Michigan Press. UNIVER-

SITY OF SOUTHERN CALIFORNIA—Work of Professor Francis de Erdely was seen in a one-man show of drawings at the M. H. de Young Memorial Museum of San Francisco. Visiting lecturers for the Summer Session 1954, are: Paul Burlin, George Washington University, St. Louis, drawing and painting; Kenneth Callahan, Seattle University, painting; J. LeRoy Da-vidson, Yale University, art history; Vi-vika Heino, New Hampshire, ceramics; Albert Hoxie, lecturer at U.C.L.A., art history; Edward L. Mattil, Pennsylvania State University, art education; Loren Mozley, University of Texas, painting. WABASH COLLEGE, Crawfordsville, Indiana—J. D. Forbes has been appointed chairman of the department of fine arts (music, painting studio, art history). YALE UNIVERSITY—Paul Whitman Etter, studying for his Ph.D. degree at Yale University Graduate School, has been appointed curatorial assistant at the Worcester Art Museum. The position was formerly held by Francis John Newton, now curator of the Portland, Oregon, Art Museum. MILLS COLLEGE—Alfred Neumeyer will again teach at the Free Uni-versity of Berlin this summer. Two years ago he taught a course in "The Art of North America", never before given in a German University. The American Philo-sophical Society has awarded Dr. Neu-meyer a grant for completion of a book on the history of illusionism in the visual arts. RHODE ISLAND SCHOOL OF DESIGN—The association of Dr. Hein-rich Schwarz with the Museum of Art, R.I. School of Design has been terminated as of June 30th. Dr. Schwarz was called to the Providence museum in January 1943 for the documentation of the collec-tion of paintings and drawings and became Curator of Paintings, Drawings and Prints in 1946. Since 1953 he has devoted his activity almost exclusively to research work.

EXHIBITIONS

ALBION COLLEGE, Albion, Michi-gan, is showing an "All Student Show" in

the spring and later the "Senior Art Majors' Show". **GEORGE WASHINGTON UNIVERSITY**—On the art calendar during January, Peruvian Textiles 300 B.C. to 1700 A.D., from the Textile Museum. **KANSAS STATE COLLEGE**—Work of 42 rural Kansas artists was on display February 1-4 as a part of the annual Farm and Home week program. **MUSEUM OF THE CITY OF NEW YORK**—The growth of Columbia University is highlighted in a special exhibition honoring Columbia's Bicentennial. **MUSEUM OF MODERN ART**—Opening in Cleveland in January, and currently on display at the MOMA (through June 6), is the first major retrospective exhibition of paintings and prints by Vuillard, French post-impressionist (1868-1940). From May 19, a major exhibition of Jacques Lipchitz' sculpture will be on view in the first floor galleries and the museum garden. **EXHIBITION FOR ABROAD**. The Museum of Modern Art's International Circulating Exhibitions Program, made possible by a grant from the Rockefeller Brothers Fund, has now passed the first year of its five year project. Under the direction of Porter McCray a number of exhibitions have been sent out including *The Skyscraper U.S.A.*, *The American Woodcut Today*, *Twenty-Five American Prints* and numerous others. Three major exhibitions of paintings and sculpture have been based on loans and consequently were for shorter periods. Others are being prepared. **OBERLIN COLLEGE**—The fifth annual student purchase show was held at Oberlin in November. Interest in the show has increased steadily each year encouraging the museum to make this exhibition the largest to date. . . . A selection from Oberlin's permanent collection was shown at the Knoedler Galleries, February 3-21 (illustrated in this issue). A benefit preview of the exhibition, "Paintings and Drawings from Five Centuries," was held February 2. For this occasion, an illustrated catalogue of the exhibited pictures and other works of art from the Museum was prepared. **OHIO STATE UNIVERSITY**—The School of Fine and Applied Arts

has initiated a new exhibition program. In addition to an enlarged regular program of traveling shows, the school will assemble comprehensive exhibits of important contemporary and period art. Last fall, "Ohio Prints—1953" opened the program. It was the most comprehensive exhibit of contemporary Ohio printmakers ever held, with a special section devoted to one of Ohio State's alumni, George Bellows. In October, a show of paintings by Vasileff was installed in the Student Union. In January, a collection of photographs by Henry Holmes Smith and his students from Indiana University was shown. A comprehensive exhibit of drawings by 60 contemporary sculptors is being assembled by Leslie Johnson for the month of April. **PHILLIPS ACADEMY, Addison Gallery**—A major new exhibition, "Variations; Three Centuries of Painting" representing the works of 48 outstanding painters from the 18th century to the present day, was presented January 8 to February 15. **SCRIPPS COLLEGE**—The "33rd California Water Color Society National Show" was on exhibit in the galleries in January. **SMITHSONIAN INSTITUTION** Traveling Exhibition Service announces three new exhibitions all of which had their initial U. S. showings during January. "Fuseli Drawings" opened January 13 at the Pierpont Morgan Library, New York, under the sponsorship of the Swiss Legation. This traveling exhibition of 66 original drawings from the Kunsthau, Zürich, will also be shown in Cleveland, Detroit, St. Louis, and Baltimore (illustrated catalogue). "Chinese Gold and Silver" from the Kempe Collection in Stockholm opened January 27 at the Seattle Art Museum. Sponsored by the Swedish Embassy, this exhibition consists of 175 rare objects dating from the late Chou Period to the Ming Dynasty. The Seattle showing will be followed by a tour of museums including Los Angeles, San Francisco, Minneapolis, Chicago, Kansas City, and St. Louis (illustrated catalog). The third exhibition "American Drawings" went on view at the Cooper Union Museum, New

York, January 29. It was organized for circulation abroad under the auspices of the United States Information Agency and emphasizes the American artist portraying the American scene. E. Maurice Bloch, Keeper of Drawings and Prints of the Cooper Union Museum, made the selection. **AMERICAN FEDERATION OF ARTS**—The exhibition of Dutch and Flemish drawings and water colors lent by the *Musées Royaux des Beaux-Arts de Belgique à Bruxelles*, opened at the National Gallery in February and will be shown later at Cambridge, Baltimore, Cleveland, San Francisco. **THE COLOR PRINT SOCIETY**, formed last fall, has a collection of eight prints (Yunkers, Weddige, Moy, Pierce, Peterdi, Dargis, Amen, Ballinger) available for exhibition and sale. 215 Fourth Ave., New York. **SYRACUSE UNIVERSITY**—On view during January, "Advertising and Editorial Art" and work by Joseph Low, graphic designer. **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**—Eleven paintings from the Solomon R. Guggenheim Museum on loan from October 1953 to June 1954 are being used as a nucleus for larger exhibitions. The collection of Mr. and Mrs. Sam Jaffe was on display from December 16 through January. **UNIVERSITY OF CHICAGO**—An exhibition of "20th Century German Graphic Art," scheduled for a year's tour of Midwest museums and college art departments, had its premiere January 17, in the Renaissance Society rooms of the university. Etchings, woodcuts, lithography and other media totaling 42 works were displayed, some for the first time. The exhibit was prepared by Peter Selz, assistant professor of art history at the Institute of Design, and Allen Frumkin, Chicago art dealer. **THE UNIVERSITY OF FLORIDA** has held a series of exhibitions through the season including Pre-Columbian Art, during the period of the Caribbean Conference. **RANDOLPH-MACON WOMAN'S COLLEGE** held its 43rd annual exhibition of American Painting in March, supplemented by eleven pictures on loan from the Solomon Guggenheim Museum.

YOUNGER AMERICAN PAINTERS, an exhibition selected by James J. Sweeney will open this spring at the Solomon R. Guggenheim Museum, New York. "Younger" refers to youth of artist's reputation. **UNIVERSITY OF KANSAS CITY**—During January an exhibition on "Landscape in European Art" was held at the art department's Little Gallery. **UNIVERSITY OF ILLINOIS**—An invitational print show, "Graphic Arts—U.S.A." was held at Urbana February 7 through March 7. Approximately 125 artists from all sections of the country were represented by work in etching, engraving, aquatint, woodcut, wood engraving, linoleum cut, serigraphy and lithography. A fund of four hundred dollars has been set aside to be used in purchasing work for the permanent collection of the university. Professor Lee Chesney, printmaker and head of the Graphics Workshop, was in charge of the exhibition. **UNIVERSITY OF SOUTHERN CALIFORNIA**—Paintings by six southern Californians: Burkhardt, Fischinger, Mallary, McClellan, Tedesco, and Zajac were exhibited in the Upstairs Gallery, during December. **KANSAS STATE COLLEGE**—The "Third Biennial Regional Exhibition" sponsored by the Friends of Art, will be held April 11-May. The **SARGENT, WHISTLER, MARY CASSATT EXHIBITION** which opened at the Art Institute of Chicago will be at the Metropolitan Museum in New York during March and April.

ACROSS THE COUNTRY

ADELPHI COLLEGE—Milton Goldstein, a member of the teaching staff, has sold a print to the MOMA for its international show. He had a one-man show at the Smithsonian in January. **ART STUDENTS LEAGUE**—The *Dream Ball Renaissance Revels* under the active chairmanship of League member Dick Kollmar, was a huge success and netted funds for twenty-seven scholarships. . . . The League has received a \$12,000 bequest under the will of the late Morris B. Belknap, Jr.—a life member. The **AMERICAN NUMISMATIC SOCIETY**, Broad-

way at 155th St., New York, offers ten grants-in-aid for study at its third Seminar in Numismatics at its museum, June through August. Stipend \$500, prerequisite one year's graduate study in one of humanistic fields. The ART FILM LIBRARY of the Addison Gallery of American Art at Phillips Academy, Andover, Mass., has just inaugurated its program, with William McK. Chapman as Curator. Starting with a nucleus of eighteen titles, it is intended primarily to serve schools, colleges and civic groups in New England. "Rubens" "Works of Calder" "Images Medievales" "Mark Tobey" and "Fiddle Dee Dee" are among its titles. BOWLING GREEN STATE UNIVERSITY, Bowling Green, Ohio, will offer during summer session a special painting class June 14 to July 9 to be taught by Max Weber, for 4 hours of graduate credit. Fee \$60.00 plus \$20.00 for a room on campus. BROOKLYN MUSEUM—The newly remodelled Egyptian Galleries of the museum were opened to the public on November 18. These galleries constitute the first section to be completed in the \$3,500,000 program of modernization and rehabilitation. CALIFORNIA COLLEGE OF ARTS AND CRAFTS—Sixteen traveling exhibitions of work by students are being circulated by the college to 150 schools, junior colleges, and colleges in California, Oregon, Washington, Colorado, and New Mexico. Included are exhibits of textile design, advertising design, graphics, watercolor, illustration, and drawing. Scheduling of exhibitions for the fall in Western states, may be made upon request to the Director of Art Services, CCAC, Oakland. CLEVELAND INSTITUTE OF ART—A series of awards in the graphic arts field—first of their kind in the history of the Institute—has been announced by Director Laurence Schmeckebier. The sponsor is the Lezius-Hiles' Company, one of the area's oldest printing firms. The CATHOLIC UNIVERSITY OF AMERICA, Washington, D.C., will hold a Workshop in Creative Art from June 11-22 under the direction of Robert A. Leader, who is specially in-

terested in liturgical design. Also teaching will be Alex Ross, illustrator, and the French painter, Andre Girard. COLOR SLIDES COOPERATIVE whose chairman Donald Wilber began pioneer work in this important field in 1939 has decided to dissolve its association before the end of 1954. Over the years it has acquired 245 members and has released 1549 titles. In the meantime a number of commercial organizations now handle color slides of excellent quality—which was not the case in 1939. Also its low prices in view of rising costs have drained away its capital. Remaining slides may be ordered from the final catalogue until June 1, 1954. THE MUSEUM OF MODERN ART—The annual meeting of the Committee on Art Education was held March 18-21. The theme of the conference was "Art Education and the Creative Process." Archibald MacLeish was one of the major speakers. CORNELL UNIVERSITY—The Andrew Dickson White Art Museum opened November 22. The Museum's eight galleries, "Cornelliana Room" and offices occupy most of a Victorian mansion, formerly the residence of Andrew White, Cornell's first president. Alan Solomon, Director, will be in charge of organizing the exhibition program. An extended loan of a group of landscapes by artists of the Hudson River school, from the collection of Dr. and Mrs. Emerson Kelly of Albany, will remain on view during the year. THE FREER GALLERY OF ART—Among the lecturers in the Freer's series on Oriental Art are: Professor Ernst Kuhnel, State Museums, Berlin, on "Persian Miniature Painting"; Professor D. S. Rice, University of London on "A Picture Book from Baghdad"; and Professor Max Loehr, University of Michigan on "Ancient Chinese Bronzes". ILLINOIS INSTITUTE OF TECHNOLOGY, Institute of Design—The Moholy-Nagy auction was held Friday, March 26, in the Arts club, Chicago. The auction is held each year to benefit the Moholy-Nagy scholarship fund for students at the Institute of Design. IMMACULATE HEART COLLEGE, Los Angeles—The art department inaugurated



Buddhist Monk at the Moment of Illumination, Kamakura period (13th century) wooden mask, lent by Langdon Warner to Indiana University for an exhibition of Asiatic Sculpture. Below: Marino Marini, Head of Igor Stravinsky, bronze, 1950, Smith College Museum of Art.



an Art Rental Gallery in March. Original prints, paintings, and ceramics secured through purchase, as gifts, and by trading are available for rental (\$3.00 for three months) to faculty, students, and friends recommended by them. INDIANA UNIVERSITY will offer a silversmithing workshop, June 2-30, directed by Alma Eikerman, Silversmith of the Department. Visiting artist-craftsmen are Arthur Pulos (University of Illinois), Robert A. Von Neumann (Iowa State) and Herman Garfield (Chicago). Jack Tworikov will teach painting in the regular summer session. METROPOLITAN MUSEUM—A fountain of eight life-sized bronze figures by Carl Milles will be installed this summer in the new restaurant. MUNSON-WILLIAMS-PROCTOR INSTITUTE—Mr. Edward W. Root of Clinton, N.Y., has given 154 American prints, 26 original Walt Disney drawings and celluloids, and 22 other American drawings and paintings, to the Institute. OBERLIN COLLEGE offers a limited number of Graduate Assistantships to students who wish to secure the degree of Master of Arts, and who have received Bachelor degrees from recognized institutions. These Assistantships offer \$1000 plus free tuition in return for part-time work (about 20 hours a week during the academic year in various duties). Appointments are for one year but are renewable. Inquiries concerning courses offered and other information, or requests for a catalogue and application blanks should be addressed as follows: Department of Fine Arts, Charles P. Parkhurst, Chairman, Oberlin College, Oberlin, Ohio. VIRGINIA MUSEUM OF FINE ARTS—An Artmobile has been built for the Virginia Museum at a cost of \$40,000. The 45 foot aluminum vehicle has started on a statewide tour with stops planned at frequent intervals. The circuit of the state may take three years. INTERNATIONAL ASSOCIATION OF PLASTIC ARTS, Joint Committee for American Participation is the name adopted by a group of representatives from fourteen national art societies in order to make provision for American participation in the

international organization which will hold its first general assembly in Venice next fall. The organization has been encouraged by Unesco which has set up a provisional commission with Gino Severini as chairman, Andre L'hote, vice-chairman, and Berto Lardera, secretary-general. Chairman of the American committee is Leon Kroll, Secretary, Mrs. Ruth Yates.

ART IN COLLEGE COLLECTIONS

The RANDOLPH-MACON COLLEGE Art Gallery received from the American Academy of Arts and Letters, under the Childe Hassam Fund, the painting, *Landscape, Rockport*, by Sidney Raynes. YALE UNIVERSITY—The gift to Yale of a collection of Renaissance paintings by Italian, Flemish and German artists has been announced. The group of works was presented by Louis M. Rabinowitz, New York City industrialist and philanthropist. Nineteen of the works were on view through January. At a later date, a larger selection of the entire collection will be placed on permanent view at the Gallery. The exhibition includes canvases and altarpieces by Italian artists Giovanni Bellini, Carlo Crivelli, Francesco Francia, Fra Filippo Lippi, Pietro Lorenzetti, Stefano Sassetta, Tintoretto, Titian, and Bartolomeo Vivarini. Flemish artists represented include Hieronymous Bosch and Anthony Van Dyck while German works include panels by Lucas Cranach the Elder and Hans Holbein the Younger. SMITH COLLEGE acquired four contemporary sculptures last summer. The works are by Henry Moore, Barbara Hepworth, Reg Butler and Marino Marini (illustrated in this issue). They were among a group from the college collection shown at the Boston Institute of Contemporary Art during January. UNIVERSITY OF ILLINOIS—The collections have recently been enriched by the addition of a number of important gifts. Mr. and Mrs. Merle J. Trees, Chicago, have added to the significant group of paintings which they have given the University over a number of years the Frans Hals' "Portrait of Cor-

nelius Guldewagen, Mayor of Haarlem." Mr. Charles N. Cadwell, Cadwell, Illinois, has presented two early landscapes by Ralph Blakelock, painted in the artist's youth. Mr. Sidney Paley Gooze, New York, has presented a Samoan tapa cloth.

HAVE YOU SEEN—

... ANTIOCH NOTES of November 15, 1953, a defense of the liberal education with emphasis on the important role of art.

The portfolio of original wood block prints and articles on the graphic arts, making up the initial edition of the *Student Independent*, first student publication issued at the INSTITUTE OF DESIGN, I IT. Purpose of the folio is to give students a chance to have their ideas published. It will be issued once a semester, will deal with a different subject and have a different staff each time. The next issue will be on photography. Copies are being sold for \$1.00 at the Institute, 632 N. Dearborn St., Chicago.

The re-issue of five films produced by Harvard University, 1929-1930. The Museum of Fine Arts, Boston, has arranged the re-issue with International Film Bureau Inc., 57 East Jackson Blvd., Chicago 4, Ill. To facilitate use of the films in classes, prints are being released on 400 foot reels so the showing time of each reel is about 15 minutes. The following titles are now available both on a rental and sales basis: *Drypoint—A Demonstration*, *The Etcher's Art*, *Last of the Wood Engravers*, *Medal Maker*, *Silversmith*. For further information write the above address.

Notes on Printing & Graphic Arts is a new quarterly published by the Stinehour Press, Lunenburg, Vermont. Editors: Ray Nash, Rollo G. Silver, Roderick D. Stinehour. Volume I, \$1.00.

INTERNATIONAL NOTES

SÃO PAULO—Activities scheduled to celebrate the Fourth Centennial of São Paulo include the 1st Brazilian International Film Festival, February 12-26; the

International Exposition of Modern Art which opened December 13; and a UNESCO Round Table on the development of cultural relations between the Western European Countries and those of the Americas. The date of the latter is to be announced.

Signs of the Times: THE UNIVERSITY OF TRIESTE this winter, organized an exhibition of contemporary Italian painting and held a course in criticism using these concrete examples for evaluation.

From HAMBURG comes the report that a mysterious visitor has been removing modern sculpture from public places. Giacomo Manzù's *Playing Girl* was found under the bushes in a nearby park. His voice is heard over the telephone with the warning "Remove degenerate art or I shall strike again." Most recent piece to offend him was Reg Butler's metal and wire design. "It is indecent. It must go or I shall take it." Sound familiar?

As we go to press plans for participation of the United States in the Biennale of VENICE international art exhibition are well under way.

OTHER ADDENDA: On the Honorable Mention list of the National Woodrow Wilson Fellowship program for 1954 are two art students: Stephen E. Ostrow, Oberlin and Barbara S. Shapiro, Goucher. TELEVISION: The University of Houston is currently offering two art courses for credit on television, "Elements of Landscape Art," and "The Humanities—World Literature (Art and Music)". Indiana University this semester is giving a television course on "Crafts and Design." Among grants-in-aid for educational programming made by the Educational Television and Radio Center through the National Association of Educational Broadcasters is one of \$6500 to New York University for a series on archeology. Worthy of mention: *France in the United States*, information bulletin published by the French Embassy Cultural Division, 972 Fifth Ave., NYC, and *Job Opportunity Bulletin*, by the Institute of Contemporary Art, Boston.

Book Reviews

Bernhard Degenhart. *Marées Zeichnungen.* 36 pp., 50 pl. Berlin: Gebr. Mann, 1953. D.M.19.20.

The discussion of a German book on art history seems justified if it can bring something to the American student that he would not find in his own literature. This is the case with a publication of Hans von Marées drawings, the second since Meier-Graefe published his volume in 1925. The author, known as one of the best connoisseurs and interpreters of drawings, has written an able introduction without much interpretation of the stylistic features of the drawings. Instead of it he discusses, with a fair appraisal, Marées place within the context of European art. While this reviewer finds himself generally in agreement with the author, he cannot discover any influence of Courbet in the Naples frescoes of Marées. The group composition with the castle behind and the beggar woman on the other side owes what little it has borrowed to Titian's presentation of Mary (Venice, Academy). The artist clearly states in his letter from Paris (July 23, 1869) to Adolf Hildebrand:

"Even if one finds much that is praiseworthy in the details [of the modern French painters] I did not find a work that documents absolute mastery and therefore nothing that could serve as an example" (tr. by the reviewer).

Marées has remained more or less unknown outside of his own country, due to the exclusive ownership of nearly all of his pictures by public museums in Germany. Only through the deep and lasting influence of his art and art philosophy on Heinrich Wölfflin has his mind reached beyond the frontiers. Indirectly his influence is further active through the sculptures of Hildebrand and Lehmann, through the paintings of Hofer and Beckmann.

In his drawings, considered by the artist himself only as stepping stones toward the

completed pictures, he has left to us the freest expression of his vision. With them—we believe—he can take his place next to the other great draftsmen of his century: Ingres, Daumier and Degas. His theme is exclusively the human body. Its plastic sensations are felt with the intensive participation of a sculptor yet at the same time they are not an end in itself. As in Poussin, physical actuality leads to an envisioned world beyond pain and passion. In Arcadian disguise the configurations of pure form are their true theme. And in both of them the distanced and serene Arcadia is the expression of a desire for an art free from *Geschicklichkeitserlebnissen* (bravura experiences) and from imitative limitations. On the contrary, *Das Kunstwerk muss an die Stelle der Natur treten* (the art work must take the place of nature).

Yet the figurative constellations would remain but shadowy abstractions unless



This book is divided into three sections: "The Climate of the Times," "Rubens the Man," and "Rubens the Artist." The first two contain some of the most interesting parts of the book. In them, the political, economic and intellectual background of life in the South Netherlands during the 16th and early 17th centuries is sketched, and with the help of well selected quotations from Rubens' correspondence a good picture of Rubens and his *ambiance* is created. Some students will regret that the first two sections, with the exception of the dates of Rubens' letters, are not documented. They may want to know where they can find more material on such small points as which Flemish works were shipped from Antwerp to Mexico and Peru during the 16th century, or where the memoirs of Otto Sperling, the Danish medical student who noted that Rubens employed a professional reader to entertain him, are published. They may also want to know where they can find more material to support Mr. Larsen's briefly outlined and controversial thesis that Rubens' humanism was a "bastard humanism" (p. 30). The unannotated bibliography of over fifty items only will be of use to the advanced student who knows the literature, and he will wonder why such basic studies as Jacob Burckhardt's *Erinnerungen aus Rubens* and Hanns Floerke's *Studien zur niederländischen Kunst und Kulturgeschichte* were not cited. It is worth noting here that the English translation of Burckhardt's classic recently published by Phaidon Press, copiously edited by Dr. H. Gerson, contains an excellent selection of Rubens' letters from the year 1603 up to a copy of the last one he wrote in 1640.

Other readers, and this reviewer is one of them, will object to Mr. Larsen's style. He writes that Rubens and Isabella Brant "were very much in love" when the painter took her "in honorable marriage." In 1623 "his helpmate" died, and at that time he would do "anything rather than to sit quietly before his easel, turning his cruel loss over and over again in his mind." When Rubens goes to Venice the

author writes: "Venice, Queen of the Adriatic, lured him." And when he wants to state that Rubens brought a new spirit to Flemish painting he writes: "If Prince Charming would come to awaken the lovely Sleeping Beauty, infusing her with the breath of life, all the tools would be at hand for the exercise of a noble art. Just as an otherwise mediocre orchestra becomes electrified and surpasses itself under the baton of a great inspired conductor, so Flemish painting, touched by the flash of Rubensian genius, kindled, sparkled, and flamed—and then burned itself out when its originator died." The text is sprinkled with words such as Rubensian, Spaniardization, Erasmianism and "Flamandized"—even Mr. Larsen winced here; the quotation marks are his.

The section devoted to "Rubens the Artist" comprises half the volume. Most of the black and white plates, and particularly the full page details, which accompany the generously illustrated text are finely reproduced. Rubens' artistic career, from his apprenticeship with Verhaecht, Van Noort and Van Veen to his death, is traced in an orthodox fashion. The author endorses the view that Rubens' trip to Italy had great importance on his development. This is one point which is still controversial. Professor Leo van Puyvelde has recently asserted in *La Peinture Flamande à Rome* that Rubens was a finished artist before he went to Italy in 1600. This reviewer agrees with Mr. Larsen that Rubens' achievement is inconceivable without taking into account his trip South. Convincing references of Rubens' use of Italian motifs are given, but unfortunately the author weakens his case when he writes that in Italy Rubens "learned to paint, to handle his brushes like the artist—whoever he was—whom he took as his model for the time being and from whom he borrowed certain aspects: Titian's coloring, Tintoretto's bravura, Caravaggio's chiaroscuro, the glistening palette of Veronese, to mention only a few. His works echoed the above-mentioned painters and many others: Raphael, Michelangelo, Leonardo da

Vinci, Correggio, Pordenone, Polidoro, Giulio Romano—and the list is still not complete—or combinations and fusions growing out of their works" (p. 99).

The present status of Rubens' scholarship demands a more precise analysis of Rubens' debt to Italy than a list of names which makes him the paradigm of eclecticism. But precision in a discussion of style is not Mr. Larsen's strong suit: "We know no copy of his (Rubens) of an Italian master whose style runs, be it ever so slightly, in the medieval tradition; to our knowledge at least, he copied neither Massacio (sic!), nor Ghirlandaio, nor Luca Signorelli, to mention but a few" (p. 42); "Copying Titian, Tintoretto, and Veronese, sketching what he did not have time to copy in oil, he became imbued with the spirit of the baroque, and his temperament bore its indelible stamp forever" (p. 40); "Baroque art was rooted in blood and tears, torture and horror" (34).

The title page of the book advertises a "complete catalogue" of Rubens' works in America. When we turn to it we discover that Mr. Larsen has more modestly prepared what is entitled a "list of works" not a complete catalogue, and by "works" only paintings are meant, for Rubens' drawings in America are not included. No attempt has been made to offer a complete list of versions of the pictures, their provenance and relevant bibliographical material, and, of course, this is not the obligation of a compiler of a list of paintings; for such information we must continue to refer to W. R. Valentiner's "Rubens' Paintings in America," *The Art Quarterly*, vol. IX, 1946, pp. 153f. and *Rubens in America* (New York: Pantheon, 1947) by Jan-Albert Goris and Julius S. Held.

But more serious limitations of the list become apparent when we examine the data given to support Mr. Larsen's attribution to Rubens of seventeen hitherto unpublished pictures. Seven of these are not reproduced; therefore the reader can pass no judgment on them—even when he seems to hear Mr. Larsen swear that

No. 115, "The Virgin and Child with St. John" in the New York art market, is an "Absolutely authentic variant entirely by Rubens' own hand." The entry for the unpublished sketch of "Christ Bearing the Cross," in the Buttram Collection, Oklahoma City, Oklahoma, (No. 49, pl. 92), reads: "Colorful modello for the altarpiece of the Affligem Abbey. Executed ca. 1615-1617." Since there is no index to the book, the text must be searched for a discussion of the picture. It is found on page 164: "Although two other sketches exist, in the Rijks-museum in Amsterdam and the Academy in Vienna, it is impossible not to recognize Rubens' own hand in this lovely panel, whose bold and somewhat crude coloring points to about 1615-16 [the discrepancy between these dates and those in the list is Mr. Larsen's]. The phenomenon of a first model, fixing the composition in the mind of the master, but used for a definite commission only considerably later, is no longer unknown or even unusual to my readers. The picture is captivating for that spontaneity which is characteristic of the expression of a pristine thought, completely personal and needing no reworking. It constitutes one of the gems of Oklahoma's art collections."

Before we can accept Mr. Larsen's contention that the Oklahoma panel is a study for the large canvas in Affligem which was painted about 20 years later, it must be demonstrated that this sketch was painted by Rubens. The phrase that "it is impossible not to recognize Rubens' own hand" is surely not a very substantial argument, and Mr. Larsen offers no other. Additional difficulties arise when we turn to Professor van Puyvelde's *The Sketches of Rubens* (London: Kegan Paul, 1947) for additional information about the other versions of "Christ Bearing the Cross." In his discussion of the Amsterdam sketch Professor van Puyvelde makes specific reference to: a sketch of the same subject in the National Museum in Warsaw which he dates around 1615; a similar composition in an engraving by Monaco after a picture at San Samuele; a similar com-

position on sale in Brussels about 1912; another one of the same type engraved, after Rubens, by Paul Pontius, 1632. He lists as doubtful the sketches in the Academy in Vienna; in the Royal Museum in Copenhagen; and at sales in New York in 1930 and in Brussels in 1947. Of course, no conclusion can be reached about the authenticity of the Oklahoma sketch until it is seen, but since we have not been given adequate reasons for believing it is a painting by Rubens, and since the author has completely ignored the question of the relation of the Oklahoma modello to the Warsaw version, and compositions similar to it, dated around 1615, as well as the other sketches of the composition, one tends to be particularly skeptical of Mr. Larsen's attribution.

(The grisaille which served as the model for Pontius' 1632 print turned up at an auction in London in 1951 and is now in the collection of Mrs. M. Q. Morris; for a discussion of it, and of the sketches in Amsterdam and Copenhagen, and for references to additional versions of the composition, see the exemplary catalogue prepared by Mr. E. Haverkamp Begemann for the Rubens Sketches Exhibition at Rotterdam, 1953-54.)

When a new attribution is published the author's primary obligation is to convince his reader of the validity of his ascription. This operation is a delicate one. The connoisseur must dissect, analyze and give the causes for his personal impressions and judgment. If objective criteria are available they must be used. The operation is also a dangerous one. Max J. Friedländer once cautioned that you cannot explain a witticism without murdering it, and the same is true with regard to a work of art. Nevertheless one should not underestimate knowledge; he who knows most, sees most. On the other hand, he added, one should not over-estimate knowledge; it is of no use to him who cannot see.

It can be argued that a general book on Rubens and his times, or a list of pictures in its appendix, is no place to make extensive analyses and tedious references in

order to support new attributions. Granted. But by the same token such a work or list is no place to attempt to establish new attributions unless the author is prepared to use the rigorous criteria demanded by scholars and connoisseurs. Mr. Larsen announced that: "The evolutionist system, dear to art historians of German extraction, has no place in our evaluation of the Rubensian style" (p. 114). Whether or not an art historian's methodology is correlated to his lineage is certainly debatable, but there is no doubt that more of the exactitude and thoroughness which is proverbially associated with German scholarship would have made this a better book.

SEYMOUR SLIVE
Pomona College

Albert S. Roe. *Blake's Illustrations to the Divine Comedy*. xiii + 219 pp., 105 ill. Princeton: Princeton University Press, 1953. \$20.00.

These compositions, only seven of which came to be engraved, occupied Blake during the last year and a half or so of his life; they had been commissioned by John Linnell, whose heirs sold them in 1918. The engravings are well known. A limited edition (250 copies) of collotypes from the drawings was published by the National Art-Collections Fund in 1922. The plates of Dr. Roe's book are evidently made from those collotypes, the originals being now scattered; but these plates are so good that one would hardly suppose them to be reproductions of reproductions. The engravings are newly reproduced from Philip Hofer's set.

Though (happily) the last word will probably never be said about William Blake, Roe's treatment of this part of the artist's work is so exhaustive that the book should stand as authority for a long time. The drawings and engravings in question being a commentary on Dante as much as they are illustrations, it has been necessary to expound at some length the mythology of Blake before dealing with the drawings individually. The resulting chapter called *Blake's Symbolism* is an

admirably clear outline of the artist's theology, as good as Foster Damon or Keynes, and briefer (theology, symbolism, and mythology are knit together in Blake).

Dr. Roe is neither an enthusiast in the eighteenth-century sense nor a stylist in the modern sense, but he does understand Blake, and he is a good explainer. The most interesting feature of his study is the disclosure that Blake used many of the designs as means of registering his disagreement from Dante in matters of morals and religion. The notes on each composition contain in most cases quotations from Blake's previous utterance on cognate subjects; the sum total thus becomes a sort of concordance of the two poets. Blake thought Dante far too subservient to organized religious establishments, and of course there is some odor of Protestant-versus-Romanist contention.

In some scenes the artist was content to illustrate the Divine Comedy literally; in some, Blake's forms and even his symbolism fit as neatly upon Dante's imagery as the Egyptian "double" was supposed to fit on the funeral portrait statue; but in many others, Dante's program is extended or subtly altered. The physical and facial types of Blake's mythological personages, and even some of their characteristic and meaningful motions or attitudes, are carried over into the illustrations. Dr. Roe's encyclopedic knowledge of Blake's writing permits a most fascinating penetration into the artist's thought and method, though there are two or three places where the analogical apparatus is pushed to the limit.

The analyses of plate 88 ("Beatrice Addressing Dante from the Car") and plate 97 ("The Deity, from Whom Proceed the Nine Spheres") are really cryptography on two levels. Naturally, none of this detracts from the immediate visual splendor of the best of the designs. Quite the contrary. And by inference we learn much of the way in which Blake moved from verbal denunciation of the Divine Comedy to much subtler pictorial criticism. He was

a man of most irenic principles, but a violent man with his pen and sometimes with his tongue (a pacifist by conviction but not by nature). Some of the drawings which remain in a sketchy state include pencilled comments, often of a sulphurous nature, for he felt strongly about Dante's errors (Dante's God was "The God of This World," i.e., Satan); but in working towards the completed illustration he managed to sublimate his critical feeling from scornful words to tragic visual forms.

Anyone who has seen the 23 sheets from this series which form part of the Winthrop Bequest in the Fogg Museum will know the variety of the drawings, from pale pencilled notations to brilliant full-dress pictures in ink outline and watercolor. It is interesting to see how the seven institutions, among whom the series is now divided, fared in the division. Melbourne evidently had the most money, and preferred rather well-advanced compositions (but also got one of the most poetic pure landscapes). Birmingham made half its choices among drawings that had been engraved (including the superb "Circle of the Lustful"). The Ashmolean bought only three, but two of those are among the best. The Tate Gallery seems to have done much better than the British Museum; the latter either came in late, or else generously took a high proportion of tenuous drawings on the ground that it already had many "complete" Blakes. Grenville Winthrop may also have come in late, but he got a sound distribution, including some of the purest of the early outline sketches and one of the very finest finished drawings ("Lucia Carrying Dante in His Sleep," which was one of three owned temporarily by Charles Ricketts, who seems to have been advisor for the division).

Dr. Roe's book is handsomely produced. The price works out at about nineteen cents per plate, which is not bad nowadays.

WINSLOW AMES
Springfield, Missouri

Sir Walter R. M. Lamb. *The Royal Academy: A short History of its Foundation and Development*, new ed. 206 pp., 8 ill. London: Bell and Sons, 1951. \$3.25.

Contemporary art criticism, busied with a search for new frontiers in art, often shows little respect for traditions and their keepers. Aroused by the continuous derision of "academic" art, the secretary of the Royal Academy here somewhat disdainfully presents the reader with a summary report on the annals of the institution so that "certain misconceptions of the academy's functions, maintenance and management may be removed, and that its adaptability in meeting new developments of art and social life may be better understood." The sequence of facts and events reported is organized in thirteen chapters, the first concerned with the proceedings leading to the foundation of the Royal Academy, the others each with those events which marked the presidency of the Academy in twelve successions, from 1768 to 1944. The reader will behold an image of the curiously meticulous grandeur of the ancient institution reflected in a succession of sentences such as the following:

"The Winter Exhibition of 1898 consisted of works by Millais, and was visited by over 79,000 persons. The next one was of works by Rembrandt, comprising 84 oils and 124 drawings. In 1900 the same honour was done to Van Dyck, with a display of 129 oils and 106 oil sketches and drawings.

"In 1899 the entrance hall was floored with black and white marble and panelled, and the five paintings by West and four by Angelica Kauffman, similarly used at Somerset House and the National Gallery, were inserted in the ceiling.

"The death of Queen Victoria in January, 1901, deprived the Academy of a Royal patron who had shown a deep and continuous interest in its affairs since almost the beginning of its second stage of growth in Trafalgar Square. The national mourning caused the Annual Dinner to be omitted this year. In 1902

the honour of a baronetcy was conferred on the president."

Having established the skeleton of an historic survey, the author goes on to describe the facilities which the Academy offers to its members, students and public. In three pages, at the end of the book, he states, in firm terms, the "position and outlook" of the Academy. Fundamentally the declarations made here are identical with the credo of the Academy's illustrious founder, Joshua Reynolds.

Moved, it will seem, by his respect for the dignity of the academy, the author refrains from a critical evaluation of the work done in the Academy and from a demonstration of the validity of the opinions of Reynolds. Such an inquiry is, however, necessary if the good name of the Academy is to be reestablished; ultimately it would become a reexamination of the foundations of modern art.

Appended to the book is a list of members of the Academy, past and present, an inventory of works of art belonging to the Academy, a list of exhibitions, and other useful information.

PHILIPP P. FEHL

The University of Kansas City

Alfred Frankenstein. *After the Hunt: William Harnett and Other American Still Life Painters, 1870-1900*. xiv + 189 pp., 137 ill. (1 in color). Berkeley: University of California Press, 1953. \$10.00.

Many interesting and a few important American painters have been lost for a century or so, to be rediscovered later by our rapidly maturing American art scholarship. But it is rare that an entire school has flourished, dropped out of sight and risen again like a Phoenix propelled by the hands of a few devoted modern critics. This is precisely what happened, in a span of only a little more than fifty years, to the whole movement of our late 19th- and early 20th-century still life painting in the *trompe l'oeil* manner. Had it not been for Edith Halpert's pioneer work in the rediscovery of Harnett, the group's acknowledged leader, and Alfred Frankenstein's brilliant reconstruction of the

whole school's accomplishments, we would still be only dimly aware of a fascinating chapter in American art history.

With the publication of Mr. Frankenstein's book, that chapter now emerges clearly. But it was not an easy one to write, for it was complicated by a number of factors. Even in its heyday the school was never fashionable (as it has since become) and was almost totally ignored by our professional critics and art historians. Add to that the fact that many paintings by Peto and others had been "enriched" with forged Harnett signatures long before the Harnett revival started and were generally accepted as the latter's work. Add finally the fact that all the school's members were very close iconographically and even stylistically and that they borrowed freely each other's titles and subjects, creating at times a confusion that led the author close to despair. His solution of these trying problems is one of the most creative and imaginative pieces of art scholarship that I know. Searching old directories, wills and newspapers, visiting old addresses in the forlorn hope that somebody with information might still be there, broadcasting appeals by radio, enlisting the help of the most unlikely people in the most unlikely places, the author followed every shadow of a clue to its end, rediscovered several dozen forgotten painters and amassed an astonishing amount of information about them. Separating the false from the true Harnetts was equally difficult, particularly at the beginning before Peto had emerged from limbo. Here a close study of iconography proved remarkably enlightening, though the final decisions rested on stylistic analysis—just as the whole problem was originally posed by the author's awareness of conflicting "hard" and "soft" manners within the accepted Harnett *oeuvre*.

Much of the book is devoted to a lively account of Mr. Frankenstein's unorthodox research and the ample fruits which it bore (not the least an admirable catalogue of Harnett's known work). Harnett, he feels, was both the leader and the best of

the group, followed very closely, however, by John Frederick Peto and John Haberle (with his aptly tagged "hell-on-wheels" spirit). Six other painters are ranked in the author's "second circle" and over thirty in his third. While all these men had their distinctive characteristics, they formed a more homogeneous school than any similar group in our history. Generalizations are consequently more valid than usual and some of the book's most interesting passages deal with the nature of *trompe l'oeil*, its esthetic and social position and its relation to the rest of American art.

Realism of this kind, Mr. Frankenstein observes, "is a form of pure abstraction." Our sense of depth in nature depends largely on two phenomena—binocular accommodation and binocular parallax—neither of which can be imitated in painting. The *trompe l'oeil* artist achieves his equivalent effects with other means, principally light and shadow, and can only do so in an extremely shallow space—hence the popularity of the objects-on-a-door composition or the narrow tabletop closed in by a wall. (I still think it is a wall, though a generalized one, that the Peales and the early Harnett intended by their shaded backgrounds, though the author believes it is a symbol of space).

A more complicated question is why Harnett, followed by the others, made what Mr. Frankenstein calls his "astonishing, fruitful retrogression" to a style of "three-quarters of a century earlier." The fact that he was trained as an engraver, studied at Philadelphia's conservative academy and probably knew the polished still lifes of an earlier Philadelphian, Raphaelle Peale, may explain, the author believes, this backward journey. Yet I am not entirely convinced that Harnett was really so deeply indebted to Peale. Mr. Frankenstein feels that they were "nearly identical" in technique, drawing, composition and "psychology." There are, of course, many points of similarity. Peale is known to have painted several Harnettian "deceptions" and Harnett did a few obviously Peale-like pictures such as his

Catawba Grapes. But essentially the two artists seem to this reviewer far apart. Harnett's stature today rests principally on his sensitive and beautifully adjusted designs, Peale's, I think, on his realism. In general Peale was less of a *trompe l'oeil* man than Harnett yet the sheer intensity of his vision gave the commonplace objects that he painted an aura of preternatural significance. Harnett's more spectacular realism seems, by comparison, an exercise in pure virtuosity; his objects were picked, as Mr. Frankenstein points out, to accommodate his style with a variety of textures and thus to provide the materials for a display of immense technical skill. They seldom inspire the sense of miraculous revelation that Peale's do, yet they build much more mature and sensitive designs, and in this respect Harnett's work, unlike Peale's, is quite "modern" in feeling.

This is admittedly a matter of personal interpretation and one of the eminent virtues of Mr. Frankenstein's book is that it stimulates so many unanswerable speculations on this once-scorned, popular movement. It should be required reading for every student in the American field, not only because of its fund of new information and its sound critical insights, but even more because it is so shining an example of how imagination and scholarship can be wedded for the brilliant solution of a difficult problem.

JOHN I. H. BAUR

Whitney Museum of American Art

Christopher Tunnard. *The City of Man*. 424 pp., 197 ill. New York: Charles Scribner's Sons, 1953. \$8.50.

City planning, like religion, is apt to flourish on cosmic sentiment and small deeds. One can picture a congregation of city planners nodding comfortably when Professor Tunnard calls in his introduction "for a revival of civic design, an art which has been forgotten in the current emphasis on utility and expediency." But when he goes on to observe that, "We cannot exist much longer on the threadbare notion that America is a 'new' coun-

try still to be 'discovered,'" eyebrows are bound to be raised. When he further states that civic salvation lies only in the cultivation of taste and tradition, panic is liable to ensue. How can this be explained to the aldermen?

He remarks that the museum is fulfilling a very important function in American urban life by satisfying a craving for beauty. Art historians should be pleased. Museums and colleges ought to receive more recognition for this contribution. Yet, he asks, isn't this a virtue enhanced by community default? He takes us out of the museum and into the street and we are shamed by the sight. The gift of this book is to disturb by a process of thought.

The first section is occupied with the search for the broadest definition of a city. It is carried on with a discussion of the development of linear, curvilinear, orthogonal and Metonian plans in various countries and times. It includes some excellent quotations, particularly in the chapter, "The Hydræ," which might also have been called, "Why People Hate Cities." One wonders whether such curios as Pugin's *Contrasts* or Doré's views of London could not have been mentioned with profit, but this does little to detract from the interest of the challenge to the pessimistic attitude of such giants as Rousseau, Morris, Veblen and Spengler on urban culture.

The second part outlines the elements of experiment and tradition which have been woven together into the American scene. "Industrial Blueprints" is a fresh and hence too brief account of the origin of company towns like Manchester, New Hampshire; Pullman, Illinois; and Gary, Indiana. This saga contrasts dramatically with that of the previous chapter dealing with the general failure of the impoverished utopian colonies. The historic role of the rustic suburb is taken up in "The Romantic Mood." One wonders here whether someday the "escape to the country" motif will not be traced further back in the eighteenth century to men like William Redwood and John Banister of

Newport and "King" Hooper of Marblehead, who apparently moved away from the seashore in the summer to rural homes with splendid indifference to later vacation ideals. However, the pertinence of the chapter is at the other end of time, the present, because suburbs are today growing three times as fast as the central areas of our cities and demanding a sleight of hand among planners almost as great as that of the comic waiter who whips the tablecloth out from under the dishes.

The third section of the book invokes an application of the foregoing esthetic knowledge to the contemporary scene. His interpretation of the Renaissance tradition, and indeed of tradition in general, seems overly strict, but to debate it here would take too long. If one may paraphrase it briefly, it seems to mean that he believes in a totally new attitude toward the city. Its urge would be toward an all-inclusive, three-dimensional harmony. The best model so far produced by history would be the Renaissance city since it was under the influence of the Renaissance artist and helped to express the highest and most comprehensive creative capacities in man. He thinks that to restore our sense of order, responsibility, humility and taste through a study of urban traditions will enable us to see our task more clearly, and serve the principal client, the citizen, more effectively.

This reviewer could not be more grateful for the intent of Professor Tunnard's message and the eloquence with which it has been conveyed. Our cities should be symphonies and the planners are improvising ditties. However, to approve of its content would appear to impose an obligation to point out some further obstacles for which a solution must also be found.

American cities have been growing so rapidly since the end of World War II that they have come more and more to look like a series of vivid crises to the official and taxpayer. In this situation the traffic expert, the redeveloper and the economic consultant become more important and the planner less. This has under-

mined the long-range plan and has inclined the office holder to regard the specialized consultant with the same gratitude and admiration the patient has for the surgeon who has just taken out his appendix. He has gotten results and results count. If we are forced to accept this immediate sequence of ritual, then we must adapt to it. The over-all, long-range planner, if he wants to introduce beauty into the city, ought first to take one spot and to make it as dazzling as possible, preferably in surroundings ugly as sin. This demonstrates, this proves, this gives the license to authority in an urban environment which has become so complicated and diversified that only the loud and blaring attracts attention.

Not only the tone but the tempo of American life works against an appreciation of any kind of subtlety, and there can be little that is lasting in civic art without it. The ordinary mayor and his planner are not Napoleon III's or Baron Haussmanns. From the national government down America tends to be run by committees and work by compromise. Art is one of the things most committees are happiest to compromise on. Lack of a relish for earthly artistic perfection has taken many a statute and column off the projected courthouse or city hall and is responsible for a number of the flaws which Professor Tunnard discerns in the city of Washington, D.C. How to eliminate this blindness is a difficult question, but at least we must learn to recognize it before we can progress far with civic art. It is to be hoped and expected that this fine book will stimulate both thought and vision, with or without agreement.

WALTER CREESE

University of Louisville

Elodie Courter Osborn. *Manual of Traveling Exhibitions.* 111 pp., 70 ill., 17 diagrams, Paris: United Nations Educational, Scientific and Cultural Organization, 1953. \$1.75.

This excellent manual conceived primarily as a guide for the assembly, handling and display of exhibitions travelling

between Member States of UNESCO is also an indispensable handbook for anyone concerned with exhibitions. Elodie Courter Osborn, for many years head of the circulating exhibition department of the Museum of Modern Art, relies principally on experience and practice in the United States, but augments this with information from such other sources as the Victoria and Albert Museum; the Tekniska Museum, Stockholm; the Kunstgewerbe Museum, Zürich; the Ministry of Public Instruction, Rome; and the Arts Council of Great Britain. Mrs. Osborn's own wide experience is extended by such American sources as Pan American World Airways System, U. S. Department of Commerce, Container Corporation of America, Railway Express Company, as well as by museum directors and preparators and industrial designers.

It is always a great pleasure to see what can be accomplished when a concerted effort is made to do a specific job in the

best and most inclusive way. Certainly this manual is the most complete survey of all aspects of travelling exhibitions we have ever had. In detail it provides practical technical guidance in everything from originating, scheduling, supervision, assembly, packing and display to transportation and insurance. An elaborate table of contents doubles as an index to considerations of costs, publicity, catalogues, packing materials, marking cases, small fragiles, works on paper, types of insurance policies, establishing values and settlements, condition reports, care and handling of paintings, etc., etc. It is difficult to think of any aspect of travelling exhibitions which has not been carefully considered.

A succinct English prose style, clear diagrams, and good half tone illustrations contribute to make this manual another significant contribution of UNESCO.

DONALD L. WEISMANN
University of Kentucky

Books Received

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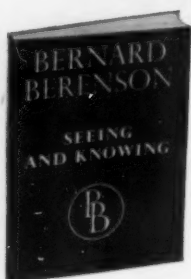
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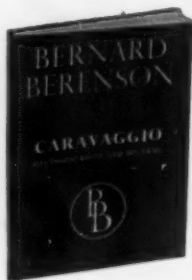
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